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ABSTRACT

This guide for the teaching of English is offered on three levels for each grade, seven through twelve. The levels are basic (for pupils needing much practical and individual help), standard (for the majority of pupils), and advanced (for bright or gifted pupils). The guide includes teaching suggestions for composition, grammar, literature, spelling, and vocabulary. The proposed curriculum is flexible enough so that each teacher can exercise his own judgment in using it. In addition to specific exercises, the guide includes a recommended reading list for each unit, as well as a recommended reading list for college bound students. An appendix containing additional material on such topics as "tips for the beginning English teacher" and "knowing the library" and a short bibliography of curriculum guides and teaching manuals are also included. (Author/DI)

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An
English Program

For

JUNIOR AND SENIOR
HIGH SCHOOLS
(Grades 7-12)

Curriculum Guide

MEMPHIS CITY SCHOOLS
Memphis, Tennessee

CS 200 334

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Since extensive use has been made of many issues of the **English Journal**, an acknowledgement is made here to avoid a tedious listing of all issues in the "Bibliography."

Many books and courses of study have been invaluable aids in the preparation of this program.

INTRODUCTION

In an effort to meet the needs of all - - the normal, the slow, and the gifted - - this guide for the teaching of English is offered on three levels for each grade, seven through twelve. These levels are classified as BASIC, STANDARD and ADVANCED. The basic course is intended for those pupils who need much practical and individual help in all phases of the English program. The standard course is expected to meet the needs of the majority of the pupils, and the advanced offers opportunities for enrichment and depth to the bright or gifted. These levels vary from school to school; for example, the pupils in the basic level of one school may be of a much lower caliber than that of another. These are open-end courses; that is, no teacher is restricted to any level but may borrow ideas from the basic, the standard, or the advanced when suitable or needed.

The scope of this guide is broad and comprehensive, and the body of information composing the contents is intended to be flexible and to avoid detailed prescriptions that interfere with the individual teacher's initiative and judgment. Certainly it is not intended that every teacher teach all subject matter or carry out all activities included in her grade or grades. It is hoped that the suggestions will be an aid to the teacher who needs assistance. The "Appendix" includes additional ideas, which may aid teachers at different grade levels.

To think clearly and honestly, to read thoughtfully and intelligently, to communicate effectively in speech and in writing, to listen critically, and to develop independence in finding, using, and evaluating language materials are the goals of the English program. To help the individual pupil achieve to his capacity, the teacher will pursue these common aims with different materials and through different kinds of experiences - - depending upon the needs and abilities of the pupils.

Although this program has increased emphasis on composition for every level, the primary or major instruction in grades seven through ten is to be placed on the basic tools of grammar and of mechanics. Also, as the pupil progresses from one phase of the language arts to the next, he must be held accountable for maintaining all previously acquired skills or concepts. Again it is emphasized that this course is not intended to provide rigid patterns of content of the major divisions of the English program to be taught unrelatedly. Rather, it permits the teacher considerable creativity in combining the activities of the English class in profitable ways.

Teachers usually agree that the great value of the study of grammar is realized only when principles of grammar are applied in the analysis and improvement of the pupil's own writing and that constant practice in composition throughout all English courses is essential, since ability to write well is developed only by exercise in writing. Drill work in formal grammar becomes a meaningless, timeserving routine when it is unaccompanied by an active, conscientious program of composition. The pupils should write in order to be read and the teacher should read, correct, annotate, and return for correction in order that the writing may improve.

Planning, motivating, and revising are three of the most fundamental aspects of teaching composition and the three which are most often ignored by some teachers. Much time should be allotted to assigning and discussing topics, planning the composition, and revising it. Revision skills are perhaps the most neglected. At first, revision must be carefully supervised and checked; it is hoped that eventually the student will learn to do what the teacher has formerly done for him. The teacher will never be relieved, however, from the necessity of reading papers, but in the eleventh and twelfth grades he should, ideally, become more nearly free to devote his attention to more creative aspects of writing.

Work in composition and literature should be done concurrently, since the topics about which the student will know enough to write even a short theme will in all likelihood emerge from his current reading. Classroom practice in planning the composition may stimulate the pupil's thinking until he feels, before he begins to write, that he will have trouble "boiling down" his ideas, instead of laboriously adding to them, in order to meet a required length, long or short. When the student's imagination is quickened by classroom discussions of the topics, the teacher will become aware of the real motive he can use to interest students in writing as well as they know how to write.

Each pupil in English classes should keep a notebook or a folder. The student's themes, both the original and rewritten, should be kept in the notebook for repeated reference, until the end of the term.

Most teachers agree that regardless of the grounding a pupil may receive in the concepts of formal grammar and regardless of the number of themes he may be forced to write in high school and college, if he is a non-reader, he will never write well. A prime objective of the secondary school's literary program should be to get students to read, to develop in them the reading habit. This objective can be reached only by making their reading program a stimulating, enjoyable experience. The love of a story is native to practically all children. It should not be killed by abuse or allowed to die of neglect.

The student who reads beyond the assignment for pleasure, whether from idle enjoyment or from intellectual stimulation, soon begins to show the traits of a natural critic. Though extensive reading for pleasure should be encouraged, intensive class studies of particular representative works of art should be given an important place in every course at the secondary level. By a close study of literary types, the student should acquire the ability to approach new works in his extensive reading with heightened capacity for understanding and enjoyment.

Vocabulary and spelling should receive emphasis at all grade levels throughout the entire year. For vocabulary improvement, again reading plays its part. The teacher may use his most successful method in helping pupils with spelling and vocabulary difficulties. List of words that commonly give trouble are included in this guide.

Resourceful teachers will be alert to the audio-visual teaching aids available at the Memphis Board of Education, to the educational television offering of WKNO, Channel 10, UHF, and to the excellent advance notices of network presentations found in the **Engish Journal.** In matters of methods, materials, and experiences, the decision rests with the individual teacher.

TEXTBOOKS

Grade 7

Tressler, Christ, Shelmadine, and Paige. **Junior English in Action**, Book One, Seventh Edition. Boston: D. C. Health and Company, 1960.

O'Daly and Nieman. **Adventures for Readers,** Book 1, Olympic Edition. Harcourt, Brace and Company, 1958.

Grade 8

Tressler, Christ, and Shelmadine. **Junior English inAction** Book Two, Seventh Edition. Boston: D. C. Heath and Company, 1960.

Nieman and O'Daly, **Adventures for Readers,** Book 2, Olympic Edition. New York: Harcourt, Brace and Company, 1958.

Grade 9

Tressler and Christ. **English in Action,** Course One, Seventh Edition. Boston: D. C. Heath and Company, 1960.

Ross, Thompson and Lodge. **Adventures in Reading,** Olympic Edition. New York: Harcourt, Brace and Company, 1952.

Grade 10

Tressler and Christ. **English in Action,** Course Two, Seventh Edition. Boston: D. C. Heath and Company, 1960.

Loban, Holstrom, and Cook. **Adventures in Appreciation,** Olympic Edition. New York: Harcourt, Brace and World, 1958.

Grade 11

Tressler, Christ, and Terino, **English in Action,** Course Three, Seventh Edition. Boston: D. C. Heath and Company, 1960.

Gehelmann and Bowman, **Adventures in American Literature,** Olympic Edition. New York: Harcourt, Brace and World, 1958.

Grade 12

Tressler, Christ, and Starkey, **English in Action,** Course Four, Seventh Edition. Boston: D. C. Heath and Company, 1960.

Inglis and Spear, **Adventure in English Literature**, Olympic Edition. New York: Harcourt, Brace and World, 1958.

INTRODUCTION
JUNIOR HIGH SCHOOL
ENGLISH PROGRAM

Proficiency in speaking, listening, writing and reading are the objectives of a well-balanced junior high school English program. At the seventh, eighth, and ninth grade levels the primary objective should be the development of a solid foundation. Pupils will be encouraged to master the techniques of correctness for writing, speaking, listening, and reading.

Pupils should be urged to form the permanent reading habit based on a love of reading, for this is one of the most important purposes of the language arts instructional program. When pupils read little, their oral and written communication is poor. Students need to be encouraged to read widely at their various levels of understanding and interest. The minimum requirement should be one book for each report period.

There is no natural way to teach separately each phase of the language arts program. The vocabulary and the writing are outgrowths of the reading program; and thinking, speaking, and listening are integral parts of every classroom session.

Even though we teach grammar to give the pupil understanding of terminology and the syntax of the language, there seems to be no better way than to teach it in connection with the child's needs as shown in his own writing and from his reading. For example, after a child has read "Man Without A Country," he might write a short composition telling how much of American history, as indicated in the story, Nolan missed during his lifetime. Here the concepts of grammar and mechanics, vocabulary, and simple techniques of composition, based upon the reading, become a unified experience for the pupil. After the teacher has corrected the written work or made suggestions —the most benefit is accomplished in a personal conference with the child—then the revision is done. This is the real learning for the pupil.

If, however, the composition has been an oral report, emphasis must be placed on developing good speech habits in addition to the correct concepts of grammar. The audience has the opportunity to practice listening skills, which are different from reading, writing, or speaking. Special attention needs to focus on teaching skills in this major medium of communication. At this stage dictation is recommended as preliminary to note taking at senior high level. To listen efficiently pupils must (1) intend to listen, (2) alert the mind, (3) follow the thought of the speaker, (4) mentally ask questions, and (5) follow up with oral questions. The appreciation of literature can often be increased through listening to it. In turn, listening often stimulates silent reading.

Even though the Division of Secondary Education recognizes the impossibility of dividing the language arts into separate phases or into periods of time, an artificial division into six-weeks periods has been made to help inexperienced teachers progress at the approximate rate of speed required to cover specific areas of the English program. This guide is intended in no way to restrict or limit the able, experienced teacher.

In grades 7 through 9 all experience points to this level of schooling as the place to lay the foundation of the structure of the simple sentence. With careful concept teaching and a limited quanity of material to cover, the instruction in these years can be highly successful, and even more, can build respect for grammar and the part it plays in good writing.

In grade seven, students should learn first the subject and the verb and become adept in writing all types of sentences in which they can identify these elements. Next come the complements, or completers, and experience shows that the predicate nominative and the predicate adjective are best established if taught prior to the direct object. Direct objects should always be related to verbs of action, just as predicate complements are always related to subjects. When these three parts of the simple sentence (subject, verb, complements) are well established in the many patterns in which they can occur, then the simple adjective and adverb as modifiers can be presented and practiced in writing. (See "Sentence Patterns" in the "Appendix.")

In the literature from animal stories and simple tales of adventure, the pupil progresses to more mature concepts found in biographies, short stories, travel stories, poetry, essays, and plays as he participates in the seventh grade program. He reads to discover how others have faced the problems which he is beginning to recognize in his own life. Improvement of reading skills is necessary in order to enable the student to satisfy his reading interests. A growing vocabulary which will enable the student to grasp more mature concepts becomes increasingly important throughout junior high school.

"The difficulty of literature is not to write, but to write what you mean; not to affect your reader, but to affect him precisely as you wish." (Robert Louis Stevenson)

Control-group experiments at the University of Minnesota have demonstrated that improvement of a pupil's vocabulary—systematically —raises his standing slowly in all his studies. Dr. A. C. Eurich conducted this experiment. Also at the Human Engineering Laboratory, Stevens Institute of Technology, Hoboken, New Jersey, Dr. Joseph O'Connor conducted a similar experiment.

While it is possible to think without words, it is not possible to transmit carefully qualified ideas. Vocabulary needs to be taught systematically, persistently, and with some sort of long-range plan, beginning in the seventh grade.

There are several methods of teaching vocabulary which have been useful. The list below may be helpful.

1. **Incidental Method.** The teacher suggests or demands that the pupil look up those words in his reading which he does not know.
2. **Individual Dictionary Method.** Pupils are given a list of words to look up with due attention to meaning, pronunciation, and derivation. Teachers should beware of selecting them unintelligently in terms of difficulty and frequency.
3. **Socialized Dictionary Method.** Committees in rotation look up words in the reading and present them.
4. **Socialized Synonym Approach.** Pupils compile a class list of all possible synonyms for such concepts as **go, say, fight,** and differentiate shades of meaning. This is a fine tonic if it is done shortly before themes or compositions are due.

5. **"Felt-need" Method.** Pupils find and use new words as they need them to fill gaps in thinking, feeling, writing, in sets of sentences which have been skillfully contrived for the purpose. This has real though limited value for maturer minds.
6. **Independent Method.** A single student makes a hobby of collecting and looking for unfamilar words, or he joins a group dedicated to such an undertaking. It **has** been done.
7. **Direct Teaching of Words.** A few words from or not from reading to be done are presented each day or each week by the teacher, cut out, nailed down, and clinched. The least efficient technique is to write them on the board and have students copy them.

Whatever method or combination of methods the teacher uses, he needs to be sure that it is foolproof. He should be sure that the vocabulary teaching cannot be escaped or evaded.

The technique the teacher uses should attempt to meet as well as possible eight requirements:

1. It must enlist the interest of the pupil in his own progress — and dramatize that progress. (Hence the use of some standardized test of general vocabulary before and after a year of study, particularly with deficient pupils, is recommended.)
2. It must be efficient and practical.
3. It must be easy to use for both pupil and teacher.
4. It must adapt itself readily to individual differences within the class.
5. It must be positive and definite.
6. It must be objective and self-educative.
7. It must not replace use of the dictionary.
8. It must encourage creativeness. (Every concept in grammar may be taught, using the vocabulary words.)

Expression of original ideas and thinking should be the primary concern in all written and oral activities. The mechanics of expression should always be presented as an aid to clarity. Differences in native capacity and environment-Differences in native capacity and environmental influences lead to wide variations of language facility. The teacher should start at the his growth in desirable directions on the basis of his needs and individual differences.

Written expression develops naturally out of the oral language and the reading activities of each unit. Pupils express their ideas through their personal experience background.

Letter writing becomes a medium for mutual exchange of personal opinions, beliefs, and interests.

Particularly in this grade does the teacher need to stress and provide time for practice and more practice on the techniques of good penmanship: neatness, legibility, speed, and form, in accordance with the needs of each pupil as evidenced in all his writing. Also, the teacher should emphasize the size, shape, and spacing of letters. Correct spelling of all words used in writing should be demanded. In connection with stressing correct spelling, the teacher has an excellent opportunity to show the pupils how to make use of the dictionary for all of their school work. Use the chapter in the textbook on spelling. Have regular reviews of the principles taught; put them to practice.

The pupils should be given ample opportunity to improve their written and oral vocabularies in regular composition work, in oral reports, and in discussions. In turn, oral language expression enables individuals to clarify their ideas and contributes to self-confidence and poise. Emphasis should be put on skills in articulation, pronunciation, vocal communication, and visible communication (posture, gesture, facial expression, movement).

Another important factor in the learning process is intelligent and courteous listening. This has become an essential skill in the modern classroom in which radio, motion picture, television, panel and group discussion, and individual or group reports are a part of the activities of the English class.

The seventh grade pupil should be trained to listen critically in order to judge the accuracy of information and the logic of the ideas presented. He should be trained to listen carefully, to visualize the scenes or action described, and to listen appreciatively to share the mood of the speaker or reader.

English 7
Composition

The aim of the written work at the seventh grade level is to develop the ability to construct a clear, simple, and interesting account of about ten or twelve sentences presented in good taste. Formal and detailed study of paragraphing need not be taken up at this level. A program should continue throughout the school year. It should be a progressive process.

Basic Level

With **slow** classes, where the span of attention may be limited, plan a variety of activities for each period. Be alert to restlessness that may lead to trouble. To secure cooperation, provide assignments pupils can do with a degree of satisfaction. Give short tests within pupils' ability and correct them as quickly as possible. The teacher should make explanations simple and definite.

All students need to write letters, and all should be required to write letters in stardard form. Differences in assignments for gifted and slow students should be primarily in the amount, sensitivity, and precision of the writing required. A pupil who has difficulty writing a letter may be chosen to copy neatly a letter written by a class committee of which he is a member.

Slow students may have difficulty in expressing themselves clearly, but given sufficient time they can master correct form for business and social letters. Choose some examples from the work of slower students for display and discussion. Demand good penmanship.

Slower students may not be expected to prepare or give reports involving much research.

STANDARD LEVEL

Study arrangement and presentation of a paper:

Paper selection
Heading
Title
Margins
Indentions
Penmanship
Proper correspondence forms

Suggested topics for written work (material drawn from the experience and observation of the pupils):

Telling what happened
How to make or do something
How something looks
Pointing out differences
Expressing an opinion
About other people: character sketch
Short narratives, such as the anecdote
Topics on school, community, and city
Future plans and ambitions
Accounts of interesting people, based on observation and experience

Subjects on correspondence may include all of the topics above; but some attention should also be given to notes of sympathy, thanks, congratulations, and invitation. The students should learn to regard these as social obligations.

In letter writing, clearness, completeness, interest, and courtesy should be emphasized as well as proper forms.

Good penmanship must be insisted upon in all written work.

For vocabulary and spelling improvement, teachers may find helpful suggestions in **Junior English in Action I,** pp. 11-34, 437-453. Include vocabulary studies from the anthology, **Adventures for Readers Book I,** p. 585, as well as individual lists as compiled from reading.

Outlining, emphasizing logic and effectiveness, should be taught. Stress the value of outlining as a method of study.

ADVANCED LEVEL

The advanced pupil should write at least one composition exercise per week. One-third of the compositions should be expository. The topics may be chosen from other content areas. He should proofread his written work and write a neat, legible final copy.

Paragraph

The pupil should write narrative and expository paragraphs on his outlines.

Summary

The pupil should choose main topics and supporting ideas from a selection of expository materials and write them in his own words in paragraph form.

Report

The pupil should write a well-constructed paragraph based on his outline.

Book Report

The pupil should write a three-paragraph report on a book from the approved list. He should give the author, type, publisher, date of publication, and number of pages. He should summarize the book and evaluate a character, supporting his opinion with specific details.

Letter

The pupil should be able to write social notes in correct forms. He should be able to address envelopes correctly.

FIRST SIX WEEKS
STANDARD LEVEL
GRAMMAR

The immediate aim of the grammar work in the seventh grade is to develop the recognition and effective use of the simple sentence; secondly, it is to develop a working knowledge of the compound sentence.

The Simple Sentence

Recognize and use the verb as a part of speech, including the study of single word predicate verbs, verb phrases (with particular attention devoted to auxiliaries, and separated verbs.)

Recognize the subject as a part of speech (nouns and pronouns) emphasizing the subject as that which answers the questions "Who or what did? Who or what is?" Be sure the pupils understand the difference between a compound subject and the incorrect double subject.

Recognize and use natural and inverted word order, recognizing introductory **there** and the interrogative sentence as examples of inverted word order.

Recognize and use the modifiers as parts of speech: the adjective as subject modifier and the adverb (with and without "ly" endings) as verb modifier.

Study the argreement of subject and predicate, noting singular and plural endings for nouns and verbs.

Spelling

One Hundred Spelling Demons

1. having
2. business
3. Tuesday
4. breaks
5. separate
6. grammar
7. hear
8. wear
9. which
10. enough
11. ready
12. raise
13. forty
14. o'clock
15. ache
16. cough
17. seems
18. beginning
19. once
20. since
21. looked
22. too
23. tired
24. loving
25. laid
26. believe
27. their
28. done
29. minute
30. says
31. often
32. heard
33. hoarse
34. asked
35. busy
36. captain
37. surprise
38. all right
39. coming
40. frightened
41. friend
42. dropped
43. prevent
44. running
45. course
46. there
47. swimming
48. until
49. weather
50. choose
51. color
52. clothes
53. toward
54. threw
55. instead
56. quite
57. receive
58. through
59. sure
60. built
61. another
62. together
63. thought
64. guilt
65. meant
66. trouble
67. whether
68. lose
69. Wednesday
70. truly
71. tear
72. through
73. here
74. beautiful
75. piece
76. making
77. fourth
78. February
79. off
80. first
81. know
82. decided
83. different
84. led
85. straight
86. loose
87. before
88. knew
89. happened
90. woman
91. across
92. writing
93. whole
94. morning
95. among
96. certain
97. used
98. success
99. something
100. than

A typed ditto sheet of these words is recommended for each pupil's notebook.

Study of the Dictionary

If possible the teacher should introduce these young learners to this best-known reference book the first week of school. They should learn that the dictionary is the KEY to better speech. The seventh grader must learn that it gives information on definitions and spelling of words, pronunciation and capitalization, synonyms, antonyms, new words, and abbreviations, parts of speech for the different meanings of a word, brief explanations of famous people and places.

The teacher may need to point out that the words in the dictionary are arranged alphabetically not only by the first letter but also by other letters in the word. For example, **describe** comes before **destroy** because the letter **c** comes before the letter **t**.

Also, he may have to explain that the guide words, in heavy type at the top of each page in a dictionary, are the first and the last words on the page.

Ample practice exercises should be provided to make the pupil thoroughly familiar with the use of the dictionary. Nearly all textbooks provide such drill. The teacher will possibly want to arrange a combination spelling and dictionary unit.

See the "Library Project" in the "Appendix." To familiarize the student with other kinds of dictionaries, the teacher should make an appointment with the school librarian to have an orientation session in the library. This is the opportunity for the pupils to learn ten grand divisions of the Dewey Decimal Classification.

It is most important that youngsters start out at the very beginning of junior high school learning to use these two most valuable tools.

The next step toward a successful school career is knowing how to study and doing it.

LITERATURE — Myths and Legends

(Postpone "Rip Van Winkle" until second six weeks)

Mythology

Mythology has had such a profound influence upon the English language that a reasonable degree of familiarlty with myths of Greece and Rome and of the Celtic and Scandinavian countries is undoubtedly necessary to a clear understanding of much that is in literature. Literature is replete with allusions to mythology; therefore if the reader is to appreciate fully the meaning and beauty of a selection, he must have some knowledge of the ancient gods and goddesses.

Myths appeal strongly to the students. They contain many examples of heroism, courage, and a sense of humor. They are colorful, interesting, and inspiring. For the student, myths furnish not only entertainment but also information that he needs in order to comprehend and to enjoy more fully literature and the world about him.

Suggested Activities:

Discuss the origin of myths.

Discover the mythological explanations of natural phenomena, such as the spider, the seasons, fire, the frog, the horse, the sunflower, the brown of Africans. Analyze numerous myths to discover if they are primarily explanatory, allegorical or aesthetic or if they tell stories of heroes.

Discuss the Olympic Council, the realm of each god and goddess, the Greek and Roman name of each, and the symbol of each.

Discover some of the lesser gods, their characteristics, and their symbols.

Compare Greek and Roman gods with their counterparts in Norse, Celtic, and other mythologies.

Analyze the traits of character which Ulysses, Hercules, and other heroes displayed in their various adventures.

Accumulate examples of figurative phrases which allude to mythology, such as the "Midas touch" or "strong as Hercules".

Discover examples of mythological allusions in current newspaper and magazine articles.

Accumulate a list of words in common use which have their origins in mythology.

Locate allusions to myths in stories, poems, and plays.

Discuss the use of mythology in the naming of products and in slogans advertising products.

Develop short expositions of important ideas of the Greeks and Romans. Dramatize one of the myths.

Suggested Stories:

Myths and Legends

"Prometheus Brings Fire to the Earth"	Ingalls
"The Boy and the Wolf"	Untermeyer
"Proserpine and Pluto"	Strong and Leonard
"How Thor Got His Hammer"	Mabie
"The Blind Men and the Elephant"	Saxe
"Robin Hood and Little John"	An Old English Ballad
"The Nightingale"	Anderson

BASIC LEVEL GRAMMAR

From the standard level select all the material that the basic group can master in the allotted time.

During the study of subjects and verbs, the slow pupils should be given many short practices spread over a number of daily periods. Have the pupils write some original sentences; have them indicate the subjects and the verbs. Encourage the slow pupils to read, and insist that they follow directions and be accurate in copying. The section on complete predicates may need extra drill. Let the pupils use their original sentences to illustrate this concept.

BASIC LEVEL LITERATURE

Myths and Legends

The suggested activities under "Mythology" may be used with any group—basic, standard, and advanced. The teacher may select activities that his particular group can master.

ADVANCED LEVEL GRAMMAR

A gifted class might try the mastery test before doing the exercise in this unit on the simple sentence. Those students who score 100 percent may be excused from drill. They may read, prepare bulletin boards, plan a committee project, or help drill less able students.

However, gifted students will need practice in oral agreement of verb with subject, and their written work probably could be improved in matters of good usage. Hold the capable student to a high level of performance. Reject papers that are filled with careless errors and require the student to proof-read and rewrite the paper. Junior high school is the place to weed out careless habits of writing and speaking.

Gifted students are often bad spellers, frequently because they have never been held to a high level of achievement. They need to have strict standards, but they also need encouragement. Reading comments from employers and college admissions officers is good motivation for them. Securing cooperation from teachers of other subjects in stressing the importance of good spelling is also helpful. Bright students do not like drill but are apt to respond to reasons, analysis, memory devices, explanations of habit breaking and habit formation, and interesting sentences. They are more capable than other students of understanding spelling rules and profiting from them.

Train students to proof-read every piece of written work before handing it in. Carelessness is a leading cause of misspelling. An important objective is to develop a spelling conscience, to make pupils ashamed of careless errors, to break the habit of guessing at words, and to form the habit of looking up words in a dictionary. Teachers can encourage the forming of good habits by permitting students to consult dictionaries while writing in class (except on special tests, of course), by using class sets of dictionaries, by encouraging students to purchase and use at home at least a paperback dictionary.

Because students consider a misspelled word a blot on a publication, writing for a class newspaper or magazine is a good project to stimulate good spelling.

LITERATURE

Myths and Legends

In addition to the activities given under "Mythology" the bright students may:

Discuss the influence of mythology upon paintings and sculpture.

Discuss the influence of mythology upon musical compositions and musical instruments.

Explain why mythology was both science and religion to a primitive people.

Hold a "trial" of any one of the gods or heroes for one of many possible transgressions, letting Zeus preside as judge.

Write original myths to account for objects around us or specific conditions, such as the rose, the first automobile, or the coming of twilight.

Exhibit notebooks and themes prepared during the study.

SECOND SIX WEEKS
STANDARD LEVEL
COMPOSITION

Composition continues in the same pattern: extending vocabulary, learning to spell new words, and correlating the composition with literature, grammar, and mechanics.

GRAMMAR

Completers of Verbs

Direct Object
Indirect Object
Predicate Nominative
Predicate Adjective

Parts of Speech

Introduce prepositions, conjunctions, and interjections.

Pronouns - Correct Use

The pronoun as subject and object
Kinds of pronouns
Declension of the personal pronoun
Continue the study of agreement of subject and predicate verb.

LITERATURE

Short Stories

The short story has become a popular form of literature in the twentieth century. Some of our greatest writers have used it as a medium for informing and entertaining people; for depicting customs, dress, and speech of worldwide regions; for expressing various philosophies; and, in satirical forms, for influencing government and politics.

Students of junior high age need help in developing emotional maturity and in directing many interests into useful vocational and avocational channels. Because reading is one of the best methods of realizing these objectives, students of this age should be introduced to various types of stories and taught to evaluate the subject matter in terms of its value and interest. The students gain from the stories not only emotional release but also practical ideas for adjusting themselves to similar problems of life. The study of the short story is an excellent means of providing for differences among individuals in interest and personality as well as in reading skills. (See "Plan for the Study of the Short Story" at the end of the first six weeks, English 9.)

Suggested stories (though the teacher's choice is unrestricted):

"Rip Van Winkle"	Irving
"Stolen Day"	Anderson
"Old Ben"	Stuart
"The Cat and the Pain Killer"	Twain
"A Day's Wait"	Hemingway
"Rikki - - Tikki - - Tavi"	Kipling

(Note: Though the stories should be read for pleasure, pupils should become aware of the pattern of ordered events and the plot of the story. They should learn to distinguish in a piece of fiction the plot elements of character and problem which determine whether the fiction is a story or not.)

Suggested Activities:

Determine the contributions of specific authors to specific types of short stories, such as Edgar Allan Poe to the horror story.

Discuss the variations of the plot in different types of short stories, such as mystery stories, adventure stories, supernatural stories, and psychological stories.

Discover the direct and indirect ways in which time and place, including the historical, social, and economic background, are revealed by writers of short stories.

Compare the motives and characteristics of fictitious people with the motives and characteristics of real people.

Develop an awareness of climax in the plot of a short story.

Rewrite the ending of a short story, such as "The Cat and the Pain Killer."

Write original short stories of various types.

BASIC LEVEL
GRAMMAR

Slow pupils may need more classroom drill, but they should be able to understand and use the completers of verbs in sentences. Keep the most troublesome verbs on the board and every day spend a few minutes on oral reading of correct forms.

Much practice on agreement of subject and verb will be needed. Do not require slow pupils to identify parts of speech in their own writing, but rather stress and praise vivid writing.

From the standard material select all that the basic pupils can master in the alloted time. Constantly review previously learned concepts.

LITERATURE

The Short Story

It is expected that each teacher will consider the capabilities of his own pupils and will present as many stories as time will permit. See the "Plan for the Study of the Short Story," English 9, end of the first six weeks.)

Some suggested activities for slow pupils:

Design jackets and illustrations for a scrapbook.

Give a story-telling program.

Present oral reports on the biographies of the authors.

ADVANCED LEVEL
GRAMMAR

Gifted students should be encouraged to master the grammatical principles of this unit "Completers of Verbs" and should have sufficient drill so that they do not carelessly confuse objects with predicate nouns, pronouns, or adjectives. They can also be encouraged, after mastery of the principles, to make up their own illustrative sentences.

The abler pupils should have much practice in using a word as different parts of speech. For example, use **back** as a noun, an adjective, a verb, or an adverb.

The gifted student can be taught to understand person, gender, and case of pronouns. He can understand what an antecedent is, and he is capable of recognizing and using compound, personal, interrogative, and relative pronouns. This pupil can also understand the function of the correlative and subordinating conjunctions.

LITERATURE

The Short Story

The suggested activities under "The Short Story" may be used with any group. The teacher may select activities that will benefit his particular group.

Points of emphasis for advanced level:

Short story, a stepping stone to the novel and other types of literature

Outstanding characters in fiction

Influences in character development

Vocabulary growth

Suggested activities for advanced students:

Make a collection of stories on subjects chosen by the group (dogs, sea, adventure, personal adjustment, etc.).

Discuss interesting facts about authors.

Compare the themes of short stories read.

Trace the development of a plot.

Develop an original character sketch.

Write an incident from personal experience.

Select new words and add to vocabulary.

THIRD SIX WEEKS
STANDARD LEVEL
COMPOSITION

Composition continues in the same pattern: extending vocabulary, learning to spell new words, correlating the composition with literature, grammar, and mechanics.

GRAMMAR

Teach recognition and formation of the principal parts of both regular and irregular verbs.

Teach conjugation of verbs in the active voice, including the verb **be**.

Re-emphasize the agreement of subject and verb.

Teach comparison of adjectives and adverbs.

LITERATURE

"Christmas Carol" (See suggestions for teaching the short story.)

Narrative Poetry

Helping young people learn to enjoy poetry should be the point of emphasis in the teaching of poetry at the junior high level. Poetry should give pleasure to the reader and to the listener. Young people should first of all be exposed to obvious satisfactions in frequent opportunities to experience the fun of poetry and to enjoy its rhythm. Too much emphasis on the technicalities of form, the life of the author, and the interpretation of subtle or abstruse meanings can hinder their learning to enjoy poetry. As it creates a mood, appeals to the senses, tells a story, reveals the significant appreciations of a sensitive writer, or gives meaning to many experiences that are universal or personal, poetry has real significance to students.

Suggested Poetry:

"The Broncho That Would Not Be Broken"	Lindsay
"The Highwayman"	Noyes
"Robin Hood and Little John"	(Ballad)
"The Wreck of the Hesperus"	Longfellow
"The Courtship of Miles Standish"	Longfellow

Suggested Activities:

Read and listen to poetry.
Select poems for choral reading.
Listen to recordings of favorite poems.
Dramatize narrative poems.
Look up favorite poets in reference books and report findings to class.
Practice reading and writing poetry of different types.
Keep a list of figures of speech found in particular poems.

BASIC LEVEL GRAMMAR

From the standard level select all the material that the basic pupils can master in the allotted time. Constantly review previously learned concepts.

Slow pupils will need much oral practice (with stress on listening to and repeating good usage rather than oral or written grammatical analysis) in using **them, those,** negatives, and comparatives and superlatives.

LITERATURE

Poetry

Poetry should be read aloud and read well for slow pupils. Read short poems frequently. Only the simplest methods of presentation should be used. For example, in presenting the kinds of rhythm, iambic can be referred to as the "marching rhythm" and anapestic as the "galloping rhythm." Tapping of fingers may be employed to emphasize a particular rhythm. Rhymes as familiar as those of Mother Goose may be tapped to introduce the element of pattern in verse making.

ADVANCED LEVEL GRAMMAR

In addition to mastery of all the subject matter listed for the standard level, the gifted student should recognize progressive forms of the verb. He should know how to form the perfect tenses and how to use them correctly.

TENSE

Verb Tense	Time Represented
Present Tense	1. expresses present time 2. expresses customary or habitual action
Past Tense	represents past action at a definite time
Future Tense	represents action that will be completed at some future time
Present Perfect Tense	1. expresses indefinite past time 2. represents past action continuing in the present
Past Perfect Tense	represents the earlier of two past actions
Future Perfect Tense	expresses action that will be completed before some future time

LITERATURE

Poetry

Recognizing the technical aspects of poetry is not prerequisite to learning to like poetry. Patterns of rhythm and figurative speech are, however, areas of real interest to certain able students. It is suggested that the enjoyment and overall appreciation of poetry continue as the primary objective in contacts with the reading of poetry.

Many students are able to find satisfaction in expressing emotion, perceptions, and ideas in verse form. The pupil must learn to appreciate that a "spontaneous flow of powerful feelings" and the "rhythmical creation of beauty" is a poem. In encouraging students to express themselves in verse, the teacher helps them to enjoy various types of poems with appeal to all of the senses. The student should be encouraged to attempt to express himself poetically any time he feels he has a fresh reaction to a subject or thinks he has an original idea. His sincerity in communicating his thoughts on the basis of what he likes is important.

FOURTH SIX WEEKS
STANDARD LEVEL
COMPOSITION

Pupils should continue written expression by writing letters, reports, reviews, descriptions, and other forms of creative and expository writing. These compositions, no doubt, will be short and simple. Rules of capitalization should be observed. Pupils should have practice in the following punctuation: the period at the end of a statement, after abbreviations, after numbers in a list, and after initials; the comma between the city and state, between month and year, after salutation and close of a friendly letter, in a series, between a direct quotation and the rest of the sentence, after **yes** and **no** at the beginning of a sentence; the question mark at the end of the interrogative sentence and the exclamation point at the end of sentences expressing strong feeling; the apostrophe in contractions and with possessives; the colon after the saluation of a business letter; quotation marks with titles, simple quotations, and conversation. Pupils may also practice the underlining of titles of books, magazines, and newspapers.

GRAMMAR

The teacher must provide ample practice for the pupils in formation of plurals and possessives, in capitalization at the beginning of sentences, in capitalization of proper nouns, and in punctuation—end punctuation, period, question mark, exclamation point.

Maintain previously learned concepts and skills by constant review.

Review:

Predicate nominative and predicate adjective with the intransitive linking verb.

Introduce the direct object and the indirect object with the transitive active verb.

Direct and indirect objects of transitive active verbs.

LITERATURE

Biographies, Articles, and Essays

Biography

The junior high school years are an appropriate period for reading both biography and autobiography because either can be related to personal experience. Pupils often think about their own ambitions and consider ways to gain their own goals as they read about the achievements, the ideals, and even the hardships of those whose lives had interesting fulfillment. Our school libraries have on their shelves many biographies of varying difficulty and of interest to pupils. Brief disussion of biography as a type of reading often helps students to read with greater understanding.

The Essay

In all language arts courses pupils are expected to write "essays," but essay reading and essay writing are often given slight attention. The essay is the form for teaching the art of writing because it is so demanding of good prose style, personal expression, and the learned ability to reflect upon what one knows.

The teacher may say something, such as the following, to introduce the essay:

"How I Killed a Bear," an essay by Charles Dudley Warner, is laughable, interesting, and human. Perhaps the teacher could get a copy and read it to the pupils to start off this unit of work.

Suggested List:

"Abe Lincoln's Joke"	Cavannah
"Child Pioneer"	Morrow
"General Eisenhower's Narrow Escape"	Carlova
"Helen Keller"	Brooks
"Breaking the Heat Barrier"	Everest
"Gettysburg Address"	Lincoln
"Nature's Utmosts"	Devoe
"Seeds That Slept a Thousand Years"	Stefferud
"Snapshot of a Dog"	Thurber
"Ultrasonics"—Waves of the Future"	Green

Suggested Activities (biography)

Read and discuss biographies.

Compare the lives of various personalities (in written composition).

Report orally to the class on the lives of great personages.

Compile a list of vocabulary and spelling words taken from the reading, and use them in original writing.

"Abe Lincoln's Joke" affords a good vocabulary lesson. The family of words concerned with writing or things written comes from the Latin verb **scribere,** meaning "to write," thus the root **scrib** or **script**. The following words may be added to the cumulative vocabulary notebook:

description
inscribe
scripture

describe
inscription
scribe

"Child Pioneer," the pupils should be informed, is a true story of the opening of the Oregon Territory in 1844. To test their ability to use details in building pictures of people and events, ask them to write an account of the experiences of this group during a part of the journey not covered in detail in the story. The following words are suggested for vocabulary building:

gleaned
Sioux
veterinary
defecting
impassable
pestilence
ponderously
scourge
pathos
festering
emaciation
immortal
derelicts
unsavory

After reading "A Trip with a General," the pupils may want to write a character sketch of General Ike.

The following words from the selection are recommended for vocabulary building:

morale-boosting
Yuletide
olive-drab
harassed
condoned
wolfing (his food) an idiom

A few lives in the course of history serve as an inspiration to all who know of them. Helen Keller is one of these few. After the pupils have read her message and the article "Helen Keller" by Van Wyck Brooks, have them decide in what way her life suggests ways that they could use to improve their own lives and make living more enjoyable. When the pupils have thought this over, have them write a brief composition explaining their ideas.

Some suggested vocabulary words are the following:

admonition
tactile
facets
indecisive
prodigy
illimitable
mimosa
tenacity
tandem
relegated

For composition work the teacher may wish to have the pupil write a clear description of Dr. Rudnick's experiment after reading "Breaking the Heat Barrier" by Colonel Frank K. Everest, U.S.A.F.

The following are some suggested words for vocabulary building:

sweltering
throttled
awesome
fuselage
eject
yaw

The teacher will, perhaps, wish to read the "Gettysburg Address" to the class. Much time must of necessity be taken up with discussion since the compression of the work makes it difficult to follow. Most pupils will be required to memorize this speech for an American history activity, so they might as well memorize it at this time.

In connection with this selection an exercise in "synonyms" is part of the vocabulary building program. Lincoln used **dedicate** six times in the speech. The three words **dedicate, consecrate,** and **hallow** all mean "to make holy"; they are synonyms. **Dedicate** also has other meanings. Look it up in the dictionary.

"Nature's Utmosts" by Alan Devoe is so compressed that it can best be handled by oral reading, allowing plenty of time for interruptions to make each point clear and to discuss it. Some of the students talented in art may draw for the bulletin board display some of the "utmosts" as they are described, such as the frog's tongue and the speckled fawn in the thicket.

The major stress in this selection is not in mastery of the fact but in developing pleasure and wonder and promoting lively response and discussion.

For this composition project you might like to allow the class to break up into groups of four students each in order to share ideas. Each group may come up with a joint effort or with individual compositions. The joint effort might be effective with the basic group.

The following are a few suggested words for vocabulary building:

gecko
undulating
indistinguishable
(and any others you may wish to add)

"Seeds That Slept a Thousand Years" by Alfred Stefferud is an article on science. This selection is outstanding for its interest level and its lucidity; also, it is an excellent instrument for teaching systematic reading. The teacher will need to point out that in the first paragraph the author includes three important details: (1) where the action took place, (2) what happened there, and (3) how people knew it happened. The students should supply these details.

In the "Vocabulary of Science: Botany" are the following suggested words:

eruption
sprout
porous
unraveled
radio-carbon
viable
kernels
sorghum
bacteria

"Snapshot of a Dog" by James Thurber will probably interest most pupils because it is a true story that will provide comparison with the pupils' own pets. This selection is humorous and interesting because of the author's style. The pupils may wish to write a brief composition on what they have learned about Thurber's character through the dog's character. Some suggested words for vocabulary building are:

brindle
apparatus
buffeted
battalion
muzzle
awry

In the article "Ultrasonic-Waves" of the Future", Paul D. Green describes how easy life will be if the scientists are able to harness a new source of power: sound. Recognition of key sentences should be stressed.

Even the most limited class should have gained from the preliminary discussion, the reading, and the rereading of this article, some basic concept of the importance of power in modern industrial civilization and also of the need to explore new sources of power. In a more gifted class there will certainly be some students who have already discovered the scientific bent. These students should be encouraged to explore this theme further, to read and report on books and magazine articles dealing with the history of power and some of the investigations now being carried on to find new sources.

For vocabualary building the teacher may concentrate on the study of prefixes. He may need to explain how the prefix of each of these words provides a clue to the meaning of the word. Refer the pupils to the article "More Word Clues: Prefixes" following the story "Archie and the April Fools" by B. J. Chute.

designed	researchers
reflector	encircling
disappears	disintegrate

Suggested Activities (essay)

Have pupils listen to the teacher read excellent short essays.

Read editorial pages of the daily newspaper and essays in current magazines and books.

Have a class discussion of each essay.

Note the diffences between the essay and the short story.

Formulate a definition of the essay.

Make a collection of the personal essays, the critical essays, the didactic essays to be found in newspapers.

Let each pupil try to write a very simple essay; display the best ones on the bulletin board.

BASIC LEVEL
GRAMMAR

Systematically review previously learned concepts. From the standard level select all the subject matter that the slow group can master in the allotted time. Slow pupils may omit the section on broken quotations, but they can learn the essentials of paragraphing conversation, at least enough to permit them to write dialogue between two characters. The study of punctuation should be taken up slowly, especially with the less able pupil. He should have much practice and, preferably, work in other units interspersed with the work on punctuation. Patience and much practice will help slow pupils master quotations.

LITERATURE

Nonfiction

The teacher should prepare to read aloud to the class an article or an essay. From the suggested list under the standard level, the teacher may select from a variety of nonfiction. The selections have a high interest level and are of varying degress of difficulty. Each teacher will determine which ones are best suited to his class.

ADVANCED LEVEL
GRAMMAR

In addition to mastery of all the subject matter listed for the standard level, the bright pupils should be held to high standards of accuracy and completeness. Often the capable pupil is careless and unimpressed with the importance of punctuation. He should be required to write paragraphs using appositives and quotations and even indirect questions; he should be penalized severely if, after thorough practice, he still makes careless errors.

LITERATURE

Biographies, Articles and Essays

In the study of nonfiction the advanced class will, perhaps, be able to read all the selections listed under the section "Content by Types." At any rate they certainly should read with a greater degree of understanding.

During the study of nonfiction, listed under the standard level, bright students may do the following activities:

Find examples of articles in current magazines and newspapers.

Analyze these articles and formulate a definition of this type of writing.

Recall familiar stories.

Analyze these stories and formulate a definition of this type of writing.

Find examples of the essay in current magazines and newspapers.

Note the differences between the essay or article and the stort story.

Find character sketches which not only describe a character but also reflect the writer's feeling toward his character.

FIFTH SIX WEEKS
STANDARD LEVEL
COMPOSITION

The teacher must see that pupils make clear statements, that they make each sentence serve its purpose in the paragraph, that they use correct punctuation for words of address, appositives, exclamatory words, and for the possessive case of nouns. The teacher should provide exercises in all the forms of writing previously named, but the work required should be upgraded to meet the intellectual needs of a particular group.

GRAMMAR

Continued attention should be given to correct usage of all elements previously introduced and special attention to using independent clauses in compound sentences for variety; correct use of tenses must be required. Review the complements by having the pupils write original sentences illustrating each kind of complement. Teach declension of pronouns and their correct usage.

LITERATURE

Lyric Poetry

Though the primary aim of poetry at this level should be pleasurable experiencing of this literary form, the pupil should be made aware of those elements common to poetry which will render it more easily understood and enjoyed —the mechanics (stanzas, punctuation, etc.) and a few of the rudiments of what constitutes poetry (rhyme, rhythm, etc.). The following lyric poems are suggestions for this unit:

"Annabel Lee"	Poe
"Crabbed Age and Youth"	Shakespeare
"June"	Lowell
"My Heart Leaps Up"	Wordsworth
"Precious Words"	Dickinson

Suggested Activities:

Listen to fine examples of poetry of various types played as recordings or read by the teacher.

Start a notebook of favorite poems.

Share favorite poems by reading them to classmates or by reciting them from memory.

Participate in choral speaking.

Participate in group compositions of poems and songs.

BASIC LEVEL
GRAMMAR

The teacher should use frequent reviews and drills so that the pupils will maintain previously learned skills and precepts. The slow pupil should concentrate on writing good simple sentences and on punctuating them correctly. The teacher should draw from the standard level the subject matter that the basic group can master.

LITERATURE

Lyric Poetry

The study of a poem should be pursed always in relation to the needs, interests, and abilities of the pupils. (See suggestions given under narrative poetry for the basic level.)

ADVANCED LEVEL
GRAMMAR

In addition to learning thoroughly the subject matter as listed under the standard level, the superior students should be encouraged to improve their style by eliminating poor compound sentences from their writing ("Dad promised me a surprise, and he took me to a hockey game.") and to construct good ones with different subjects, with right conjunctions, and proper punctuation. Good examples from student compositions should be collected and put on the board.

LITERATURE

Lyric Poetry

Advanced students may enjoy the following activities in addition to reading all of the lyric poems listed under "Contents by Types" in the anthology.

Contrast narrative and lyric poetry.

Find poems that are character sketches or portraits of people.

Write a short poem describing a person, his appearance, or his characteristics.

Discover how the personal experiences of the poet are reflected in his writings.

SIXTH SIX WEEKS
STANDARD LEVEL
COMPOSITION

Continued emphasis should be placed upon the pupils' making clear statements, making each sentence serve its purpose in the paragraph, using punctuation to make meaning clear, and spelling correctly. Much practice should be provided for punctuation of words of address, appositives, exclamatory words, and the possessive case of nouns.

GRAMMAR

Maintenance of abilities and skills in all elements previously introduced with special attention to the development of sentence sense, the use of structurally complete sentences, order in sentences, effectiveness of sentence variety and conciseness, correct usage of troublesome verbs, correct usage of all parts of speech should be accomplished by the students at this time. The teacher should take time for an overview of the entire course stressing those things the pupils should remember above all other things.

LITERATURE

Plays

The teacher should emphasize

Drama as an effective way of telling a story .

Distinctive differences between the one-act play and the longer drama.

Suggested List:

"Big Wave"	Buck
"Ghost in the House"	Miller
"Inside a Kid's Head"	Lawrence & Lee
"Laziest Man in the World"	Barnouw

Suggested Activities:

Select plays for reading and acting.

Dramatize a life situation scene.

Listen to dramatic recordings.

Write a character sketch. (See "Commenting on People: Character Sketch" on the following page.)

Make oral reports of movies, radio and television drama.

Prepare a play for the class.

Commenting on People: Character Sketch

One type of informal essay may include comments on people, informal discussion of those we have known or have observed in action either in actual life or in the pages of a book or on the stage. It is natural that we form opinions, but the teacher will need to stress that pupils be careful to be honest in their estimates and justify their comments.

A character sketch may include the telling of brief incidents or describing the subject to help make clear his nature, for the pupil should not wish merely to enumerate his traits. The pupil must keep in mind his own purpose in writing.

A character sketch differs from narration or mere biography in that: (1) any incidents the pupil relates are told to illustrate the impression he has of the individual; (2) it differs from description in that the pupil is interested in the physical characteristics, the dress, the posture, and the manner for what they reveal of the personality they help express.

As aids for the pupils in judging character, the teacher may point out that a person reveals his character by such things as:

1. The way he looks,
2. What he says and how he says it,
3. What he does,
4. What he enjoys,
5. What others say of him,
6. What effect he has on others.

Note: As an example of the sixth point, Rip Van Winkle's dog had a jaunty air away from home but "the moment Wolf entered the house, his crest fell; his tail dropped to the ground or curled between his legs; he sneaked about with a gallows air, casting many a sidelong glance at Dame Van Winkle; and, at the least flourish of a broom-stick or ladle, he would fly to the door with yelping precipitation."

What better picture of Dame Van Winkle's character will the pupil need?

A character sketch may vary in length from a sentence or two to a detailed discussion. The following are qualities of good comment on people:

1. A good character sketch is always definite in its statements. It names specific points, usually illustrating them by brief incidents, by bits of description, or by personal comments.

2. A character sketch that is interesting never merely lists traits, for its purpose is not identification nor inventory. In a pleasant conversational style or in a vivid manner, with variety of sentence structure and good choice of words, it throws a literary spotlight upon the individual that one may see him through the eyes of the writer or speaker.

3. A good character sketch, no matter how short, always places the individual somewhere in circumstances that reveal his nature.

4. A character sketch, though not including all the facts regarding the individual, reveals those details of appearance or of action that emphasize the characteristics that are outstanding. Occasionally, for contrast, one may include a detail that is out of harmony with his other traits, as when a stingy, crabbed old man stops on the street to give a coin to a ragged child. If the pupil uses this device to make his picture more vivid, he must be sure that the reader understands.

5. A good charcater sketch always observes the law of courtesy. It does not flatter; it does not ridicule. Sincere admiration or good-humored fun-making are always welcome, but there is never a time for insincerity or discourtesy.

For oral work the teacher may bring for discussion one or two brief character sketches from books or magazines that the pupils have read and liked. The teacher should have the sketches read aloud. After the reading the qualities that made the sentences seem vivid should be pointed out.

Use for discussion the following points regarding character comments, and have the pupils give examples.

1. Would the work-worn hands, the rounded shoulders, and the shambling gait be useful details in a picture of a tired, discouraged laborer? Perhaps, the teacher would like to suggest other details.
2. What details do you think would describe

a sneak?	a woman of culture?
a bully?	an artist?
an athlete?	an outdoor person?
an Italian?	a Swede?

3. How does one's dress reveal character? one's voice?
4. How may your attitude toward someone who is serving you reveal character?
5. Are education and character synonyms? Does education reveal anything about character?

For additional practice in writing character sketches, the teacher may have the pupils use fictitious names or write character sketches of persons they know. The teacher will need to point out that they are not to make their sketches a guessing contest. The members of the class should be able to recognize the person about whom the sketch is written if it is clear and accurate as well as interesting.

BASIC LEVEL
GRAMMAR

Slow pupils need much work on sentence sense. Some of the material in regular texts may be too hard for them; the section on rambling sentences may be omitted until pupils reach a higher grade. Instead, many simple exercises in writing one or a few sentences from dictation should be substituted. Stress with slow pupils the sections on the run-together sentence and the sentence fragment.

LITERATURE

Plays

For slow pupils the teacher should select short simple plays to read to the class. Have them listen to dramatic recordings. Some of them may want to dramatize life situations.

ADVANCED LEVEL
GRAMMAR

The advanced group should study the same subject matter as that of the standard level, but it should be of greater difficulty. The work coming from the pupils themselves should be of higher quality. Superior pupils should be required to write really worthwhile sentences of a more complex nature. They can do this without necessarily understanding the grammar of the sentences they are using. For variety, pupils may be asked to suggests subjects about which they can write interesting sentences.

In presenting on the board examples of fragments from the pupils' own writing, the teacher should limit the examples to a particular type during each class period. One type would be fragments without predicates. Fragments with an "ing" form of the verb but not the complete verb and fragments that are subordinate clauses are two other types. Emphasize recognition and improvement rather than terminolgy. The important thing is to be sure that the pupils have the concept of the sentence.

Teach rambling and run-on sentences in a similar way.

Before the last few weeks of school, the teacher should give the pupils an over-view of the entire year's work. He should stress those things, above all others, that he thinks the pupils should have mastered and will be essential for doing the next year's work.

LITERATURE

Plays

The bright students may study longer plays for discussion and presentation than the average students study,.

7th Grade Recommended Reading List

Aldrich	Story of a Bad Boy
Andersen	Fairy Tales
Alcott	Any title
Barrie	Peter Pan
Bennett	Master Skylark
Carroll	Alice in Wonderland Through the Looking Glass

Clemens	Adventures of Huckleberry Finn Adventures of Tom Sawyer The Prince and the Pauper
Defoe	Robinson Crusoe
Dickens	Cricket on the Hearth
Dodge	Hans Brinker; or the Silver Skates
Grahame	Wind in the Willows
Kipling	Captain Courageous Jungle Book Mowgli
London	Call of the Wild
Pyle	The Merry Adventures of Robin Hood
Rawlings	The Yearling
Stevenson	Kidnapped Treasure Island
Tarkington	Penrod Penrod and Sam
Terhune	Lad: A Dog
Verne	Around the World in Eighty Days Journey to the Center of the Earth Mysterious Island Twenty Thousand Leagues Under the Sea
Wallace	The Boys' Ben Hur
Wyss	Swiss Family Robinson

FICTION

Anderson	High Courage
Andrews	Quest in the Desert Quest of the Snow Leopard
Arason	Smoky Bay
Armer	Waterless Mountains
Bagnold	National Velvet
Baumann	World of the Pharoahs
Brink	Caddie Woodlawn
Burnford	The Incredible Journey
Canfield	Understood Betsy
Church	Five Boys in a Cave
Clark	Santiago Secret of the Andes
Cleary	Fifteen
Crisp	Haunted Reef Java Wreckmen
Derleth	Moon Tenders
Desmond	Jorge's Journey
Dick	Tornado's Big Year
Dillon	Singing Cave
Du Bois	Twenty-One Balloons
Falk	Winter Journey
Farley	The Black Stallion Man O'War
Field	Calico Bush
French	Lance of Kanana
Garst	Cowboy Boots
Gates	Blue Willow North Fork
Gipson	Old Yeller
Henry	Brighty of Grand Canyon Justin Morgan Had a Horse King of the Wind Misty of Chincoteague
Johnson	The Black Symbol
Kjelgaard	Any title
Knight	Lassie Come Home
Krumgold	. . . And Now Miguel Onion John
Lampman	Witch Doctor's Son
Lawson	Ben and Me The Great Wheel Mr. Revere and I
Lindgren	Pippi Longstocking
Lippincott	Wahoo Bobcat Phantom Deer Wilderness Champion
Lofting	Story of Dr. Doolittle Voyages of Dr. Doolittle
McClosky	Homer Price
McCracken	Flaming Bear
McGraw	Moccasin Trail
McLean	Master of Morgana Storm over Skye
McLelland	Hi! Teacher
McSwigan	All Aboard for Freedom Snow Treasure
Meader	Any title
Mukerji	Gay-Neck
Norton	At Sword's Points
O'Brien	The Return of Silver Chief Silver Chief, Dog of the North Silver Chief to the Rescue
O'Hara	My Friend Flicka
Pease	Hurricane Weather Jinx Ship Long Wharf Secret Cargo
Pinkerton	Adventure North
Price	Amazon Adventure South Sea Adventure Underwater Adventure Volcano Adventure Whale Adventure
Rice	Mrs. Wiggs of the Cabbage Patch

Robertson	Crow and the Castle Three Stuffed Owls Wreck of the Saginaw
Salten	Bambi
Schaefer	Old Ramon
Seredy	The Good Master The Singing Tree The White Stag
Seton	Biography of a Grizzly
Sperry	Any title
Terhune	Any title
Travers	Mary Poppins
Waldeck	Lions on the Hunt White Panther
Wilder	By the Shores of Silver Lake Little House in the Big Woods Little Town on the Prairie On the Banks of Plum Creek These Happy Golden Years
Worth	The Middle Button They Loved to Laugh

NON-FICTION

Adams	Erie Canal Pony Express Santa Fe Trail
Adler	Hurricanes and Twisters Magic House of Numbers Sun and Its Family Weather in Your Life
Aesop	Fables
American Heritage	Railroads in the Days of Steam
Baker	When the Stars Come Out
Bauer	Hawaii: the Aloha State
Baumann	Caves of the Great Hunters
Bendick	How Much and How Many
Benson	Stories of the Gods and Heroes
Blair	Tall Tale America
Bliven	The American Revolution Story of D Day
Borland	The Dog Who Came to Stay
Botkin	Treasury of American Folklore Treasury of Western Folklore
Brantley	The Nine Planets
Brindze	The Story of Our Calendar Story of the Totem Pole
Castor	America's First World War Teddy Roosevelt and the Rough Riders
Clarke	Challenge of the Sea
Commager	The Great Constitution Great Proclamation
Cottrell	Land of the Pharoahs
Crouse	Understanding Science
Daugherty	Landing of the Pilgrims Of Courage Undaunted
Dobie	Coronado's Children
DuJardin	Junior Year Abroad
Edelman	Hawaii, U.S.A.
Fenton	Prehistoric World
Fitch	One God; the Ways We Worship Him
Floherty	Our FBI
Foster	George Washington's World
Freeman	All About the Atom
Goetz	Neighbors to the South
Gordon	You and Democracy
Graves	Greek Gods and Heroes
Hall-Quest	Jamestown Adventure
Hansen	Old Ironsides, the Fighting Constitution
Harris	Uncle Remus
Hofsinde	The Indian's Secret World
Holbrook	Golden Age of Railroads
Hosford	By His Own Might Thunder of the Gods
Hunt	Story of the U. S. Marines
Johnson	America Is Born America Grows Up America Moves Forward
Judson	The Mighty Soo
Kane	Spies for the Blue and Gray
Kantor	Gettysburg Lee and Grant at Appomattox
Killilea	Karen
Kingsley	The Heroes

Lawson	Thirty Seconds Over Tokyo
Leach	Soup Stone
Longstreth	Scarlet Force
Loomis	Great American Fighter Pilots of World War II
McNeer	Canadian Story Mexican Story
Malory	King Arthur and His Knights of the Round Table
Mellen	Wonder World of Fishes
Neuberger	Lewis and Clark Expedition Royal Canadian Police
Peck	Young Mexico
Pinkerton	First Overland Mail
Pratt	The Monitor and the Merrimac
Reynolds	Custer's Last Stand The FBI
Schneider	Everyday Machines and How They Work Everyday Weather and How It Works
Shirer	The Rise and Fall of Adolf Hitler
Teale	Junior Book of Insects
Thompson	Story of Scotland Yard
Tregaskis	Guadalcanal Diary
Waldeck	Jungle Journey
West	The Crusades
Zim	Submarines
Ashmun	Modern Short Stories
Becker	Golden Tales of Our America
Carmer	The Screaming Ghost and Other Stories
Chrisman	Shen of the Sea
Clemens	Complete Stories of Mark Twain
Clarke	Across the Sea of Stars
Coolidge	Egyptian Adventures, Roman People
Day	Greatest American Short Stories
Doyle	Boys' Sherlock Holmes
Fenner	Brother against Brother Ghosts, Ghosts, Ghosts
Ferris	The Brave and the Fair Girls, Girls, Girls
Harper	Ghosts and Goblins
Harte	Best of Bret Harte
Haycraft	Boys' Book of Great Detective Stories
Henry, O.	Best Short Stories
James	Will James' Book of Cowboy Stories
Kipling	All the Mowgli Stories Jungle Books Just So Stories
Kjelgaard	Buckskin Brigade
London	Best Short Stories of Jack London
Nash	I Couldn't Help Laughing
Poe	Gold Bug & Other Tales and Poems
Pyle	Howard Pyle's Book of Pirates
Sandburg	Rootabaga Stories
Scoggins	Chucklebait, More Chucklebait
Sechrist	Thirteen Ghostly Yarns
Seton	Wild Animals I Have Known
Smith	Mystery Tales for Boys and Girls
Stowe	When Boy Dates Girl
Wells	28 Science Fiction Stories
Wilde	The Happy Prince

BIOGRAPHY

Averill	Cartier Sails the St. Lawrence
Bakeless	Fighting Frontiersman: the Story of Daniel Boone
Baker, Nina B.	Amerigo Vespucci He Wouldn't Be King Juarez Peter the Great Sir Walter Raleigh
Baker, R.	America's First Trained Nurse Angel of Mercy First Woman Doctor
Beaty	Luther Burbank
Blair	Davy Crockett, Frontier Hero
Brown	The Swamp Fox Young Nathan
Chapman	Better Known as Johnny Appleseed
Coblentz	Sequoyah
Commager	America's Robert E. Lee
Crawford	The Little Princesses
Daugherty	Daniel Boone Marcus and Narcissa Whitman Poor Richard

Eaton	David Livingston, Foe of Darkness That Lively Man, Ben Franklin
Ewen	Story of George Gershwin Story of Irving Berlin
Farnsworth	Winged Moccasins (Sacajawea)
Fast	Goethals and the Panama Canal
Garst	Buffalo Bill Amelia Earhart Crazy Horse Custer, Fighter of the Plains Kit Carson Will Rogers, Immortal Cowboy
Goss	Beethoven
Graham	Dr. George Washington Carver
Gunther	Alexander the Great
Holbrook	America's Ethan Allan Wyatt Earp
Hornblow	Cleopatra of Egypt
James	Six Feet Six
Judson	Abraham Lincoln Andrew Jackson Boat Builder City Neighbor Mr. Justice Holmes Soldier Doctor Theodore Roosevelt Thomas Jefferson
Komroff	Mozart
Kugelmass	Louis Braille
Latham	Carry On, Mr. Bowditch Story of Eli Whitney Young Man in a Hurry
Lenski	Indian Captive
Levinger	Albert Einstein
Lomask	Andrew Johnson
Lovelace	"Ike" Eisenhower
McNeer	America's Abraham Lincoln Martin Luther
Maurois	Lafayette in America
Meadowcroft	Boy's Life of Edison
Meigs	Invincible Louisa
Neyhart	Henry Ford
Nolan	Andrew Jackson Florence Nightingale Gay Poet: Eugene Field Story of Clara Barton
Norman	John Muir, Father of Our National Parks
Pace	Juliette Low
Paine	Boys' Life of Mark Twain Girl in White Armor
Peare	Henry Wadsworth Longfellow FDR Story Robert Louis Stevenson
Purdy	Antonin Dvorak He Heard America Sing Song of the North Stormy Victory
Reynolds	The Wright Brothers
Ripley	Durer Leonardo Da Vinci Michaelangelo Picasso Rembrandt Rubens
Rosen	Galileo and the Magic Numbers
Rourke	Davy Crockett
Sandburg	Abe Lincoln Grows Up Prairie Town Boy
Shippen	Mr. Bell Invents the Telephone Moses
Simon	All Men Are Brothers
Sperry	John Paul Jones Voyages of Christopher Columbus
Steffens	Boy on Horseback
Sterling	Freedom Train: Story of Harriet Tubman
Syme	Balboa Champlain of the St. Lawrence LaSalle of the Mississippi
Tallant	Pirate Lafitte and the Battle of New Orleans
Vance	Ashes of Empire: Carlota and Maximillian of Mexico Jacksons of Tennessee Lees of Arlington Marie Antoinette Martha, Daughter of Virginia Patsy Jefferson
Waite	Valiant Companions (Helen Keller and Anne Sullivan Macy)
Wilkie	John Sevier, Son of Tennessee
Wilson	The Little Marquise: Madame Lafayette
Wood	Louis Pasteur Raymond L. Ditmars Walter Reed
Wyatt	Cochise
Yates	Amos Fortune, Free Man

ENGLISH 8

A thorough understanding of the English language is necessary for all students. At the eighth grade level the primary objective should be the development of a solid foundation—especially in the basic tools of grammar. Pupils will, therefore, be expected to master techniques of correctness for writing, speaking, listening, and reading.

The main emphasis in this course will be placed on (1) the grammatically correct and effectively expressed sentence and (2) the logical arrangement of sentences into a paragraph.

Since the skills of writing and the processes of composition should be developed concurrently, pupils should be taught those skills and given immediate opportunity for their application in writing experiences which should be based mainly on their units in reading.

Regular writing of one-paragraph themes should be required.

Legibility, appearance, and correct form must be demanded for all written work. The teacher should provide ample practice to develop good penmanship where it is needed.

At the beginning of the school year the teacher should take enough time to teach the divisions of the library and the use of the card catalogue. He should show the pupils how to find fiction and nonfiction books, and, perhaps the most important how to use the encyclopedias and unabridged dictionary. The "Library Project" in the "Appendix" is recommended as a unit for the first six weeks.

Students should be encouraged to read widely at their various levels of understanding and interest. The minimum requirement should be one book for each report period.

The speaking and writing may be related to the units of work and become important when applied to real problems. Time can be devoted to spelling and drill for grammar as the need arises. The reading activities provide resource experience through a search for poetry and literature in additional reading. There are activities to challenge the abilities of every student.

FIRST SIX WEEKS
STANDARD LEVEL
COMPOSITION

The general aim in teaching composition at the eighth grade level is the same as that for the seventh grade except that a greater degree of proficiency in simple expository writing should be demanded from the student. (See explanation under "Seventh Grade.") The same topics will serve. (Also see discussion of composition under "Eighth Grade, Basic Level.")

Some, though not necessarily an exhaustive, study of the paragraph should begin. It is probable that the following concepts can be understood and used for the improvement of writing:

1. The topic sentence and its relation to the whole paragraph
2. The closing sentence, used for emphasis and for unity
3. Some idea of unity and coherence as the result of planning and revision
4. Sentence variety

During the latter part of the term, at the discretion of the teacher, topics of more than one paragraph may be introduced, with attention (1) to planning and (2) to connectives between paragraphs. (See "Connectives Used in Writing" in the "Appendix.")

Knowledge of the paragraph should be applied to letter writing, especially to the informal note. (See "Writing Paragraphs" and "Writing Better Paragraphs" in the "Appendix.")

For vocabulary and spelling improvement, see **Junior English in Action 2,** pp. 34-53, pp. 436-452. See **Adventures for Readers 2,** p. 585 (all vocabulary studies are listed) and "Glossary," pp. 586-592.

GRAMMAR

The aim of the work in grammar at the eighth grade level is a further mastery of the structure of the simple sentence and a review of the compound and complex sentences.

The Simple Sentence

1. Recognition and use of the subject and the predicate verb; the simple verb, the verb phrase, the split phrase, the simple subject, the compound subject, and the compound predicate

2. Natural and inverted order

4. Kinds of sentences as to use ("Appendix,"

3. Sentence fragments
p. 453)

There should be a review of nouns, pronouns, and coordinate conjunctions needed in teaching the preceding structures.

Sentences and Their Parts

I. Classification of sentences

A. Definition: A group of words expressing a complete thought is a sentence.

B. Classification according to:

Form	Use	Order
1. simple	1. declarative	1. natural
2. compound	2. imperative	2. inverted
3. complex	3. exclamatory	
	4. interrogative	

Declarative: I bought a large book. (States a fact)

Interrogative: Did you buy a large book? (Asks a question)

Imperative: Buy a large book. (Commands)

Exclamatory: Goodness, he bought a large book! (Expresses strong feeling)

II. **Parts of Speech** are used in sentences as follows:

A. VERBS

Simple predicates

B. NOUNS AND PRONOUNS

Nominative Case	Subject Predicate Nominative Nominative of Address
Objective Case	Direct Object Indirect Object Object of Preposition Adverbial Objective
Possessive Case	Possessive of pronouns 's or s' (nouns) (these forms are used as adjective modifiers)

Note: **Appositives** may be in any of the three cases.

C. Conjunctions join compound parts.

D. ADJECTIVES

Modify nouns and pronouns

E. ADVERBS

Modify verbs, adjectives, adverbs

F. PREPOSITIONS

Introduce adjective phrases, adverb phrases, or noun phrases.

G. INTERJECTIONS

Express strong feeling or emotion

LITERATURE

Short Stories

The pupil should be able to identify the introduction, turning point, and conclusion of a short story. He notes the traits of the main characters in the story and understands the emotions and attitudes they express through words and actions.

Suggested stories from text:

"Man Without a Country"	Hale
"The Last Leaf"	O'Henry
"The Splinter"	Rinehart
"Strawberry Ice-Cream Soda"	Shaw
"Wild Dog"	Tanner

See the discussion of the short story under the "Advanced Level," and "Plan for the Study of the Short Story" in the "Appendix."

See suggestions for study of short stories for the ninth grade, "Advanced Level."

BASIC LEVEL
COMPOSITION

Composition or writing for pupils of the basic level will be elementary in nature and will be a very slow process. If the slower pupils can learn to write a well-developed paragraph or two to three related paragraphs, much has been accomplished. To make sure that pupils concentrate and do their own work, the writing should be organized and written in class where the teacher can supervise and help. Open the eyes of the slower pupil, who says he has nothing to write about, to ordinary experiences like these: caring for a pet, the antics of a younger sister, household tasks he dislikes or enjoys, the idiosyncrasies of a relative.

For suggestions in developing written work, see "Word Study" and "Writing Paragraphs" in the ninth grade section.

The basic group will be less frustrated in writing paragraphs than in writing longer stories. The paragraphs will need careful checking, as it is sometimes difficult for pupils in this group to keep to the topic sentence. Usually they find it easier to write on a given topic sentence than to make up one of their own. Emphasize that quality, not length of a paragraph, is the important factor.

To convey the concept of the paragraph, the teacher might ditto or mimeograph as one paragraph a three-paragraph article or anecdote and have pupils divide it into paragraphs.

To supplement the presentation of the steps in writing a paragraph, the teacher might show these pupils a series of four film strips in color, **Steps in Building a Paragraph,** Society for Visual Education, Inc., Chicago, Illinois.

The teacher will need to stress that a paragraph is concerned with one topic, which is stated in the topic sentence. Pupils are prone to stray from the topic, letting one idea lead casually to the next.

As a suggested practice to help students stick to the point, the teacher might ditto or mimeograph several paragraphs in which one sentence in each paragraph does not refer to the topic sentence. Have each pupil write on a piece of paper the sentence that does not belong. Then have the class discuss why it does not belong. The following are examples of such paragraphs.

> No longer do fish live secret lives even though they never leave the depths of the ocean. Skin divers with toe-flippers and aqualungs penetrate the depths. Photographers take movie cameras into the ocean for pictures of strange fish. (Small fish live on plankton and large fish eat the smaller ones.) Along the Florida and the California coasts fishermen constantly are hunting near the bed of the ocean for strange specimens either to photograph or catch for sale to acquariums.
>
> Hawaii is one of the most colorful spots in the world. It's a land of sunny beaches, snow-capped mountains, sugar and pineapple plantations, ukuleles, leis, military bases, and even cowboys. (The flight from San Francisco to Honolulu is delightful and unbelieveably short.) Every year thousands of tourists enjoy Hawaii's brilliant flowers, gently swaying palm trees, green valleys, fiery volcanoes, and warm blue sea. Both visitors and those who live on the islands agree that the climate and beauty make them ideal spots for vacation or for year-round living.

When these paragraphs are corrected, pupils will get good practice in learning that all sentences in a paragraph must refer to the topic sentence.

Another approach the teacher may like to use is to write on the chalkboard a topic sentence—for example, "Last Monday the long-awaited expressway was open to traffic." Make a list of details the pupils suggest. Then let pupils check off those that do not relate to the topic sentence.

Vocabulary should be taught systematically, beginning in the junior high school grades. For slow pupils it is suggested that each day the teacher write on the board an unfamiliar word that is in some way related to the lesson for that particular class. With a dictionary in the hands of each pupil, the teacher may have each one look up the word. This gives the teacher an opportunity to instruct the pupils in the use of the dictionary without their being aware of it. The first thing they will note is that the book is assembled alphabetically, for ease in using. Besides the correct spelling of the word, the dictionary gives correct syllabication, diacritical markings for pronunciation, the derivation, the part of speech and the meaning for that particular part of speech—all these items the teacher will need to point out to these inexperienced learners.

Each student will keep a cumulative list of these words and use them in his written work or in speaking.

In conjunction with their writing, the teacher will need to provide ample practice in penmanship to ensure legible, neat written work. Some of the incorrect spelling is the result of poor handwriting. No messy, illegible paper should be accepted.

For pupils in the basic group it will take patient, persistent practice to make much headway. There seems to be no other way to learn to write except by writing.

GRAMMAR

How best to teach the basic skills of appropriate usage, punctuation, capitalization, and spelling, as well as the writing of sentences and simple paragraphs, depends upon the need and abilities of the pupils taught. Pupils in the basic groups will vary in needs and abilities from school to school; therefore, it will be the teacher's responsibility to decide the procedure to follow with his class. By a variety of diagnostic means he will need to determine the pupils' levels of achievement in grammar and usage at the very beginning of the school year; a letter of introduction to the teacher, an oral report, perhaps a travelogue, the standardized test given before his promotion to the present grade, or any other the teacher might choose.

Research and classroom instruction have shown that pupils of average or below average ability profit most when motivated writing is given at the same time as the usage that is necessary to that writing. Many authorities are of the opinion that the rule or form being taught is best arrived at inductively from many examples of the pupil's writing. Also, it is well to keep in mind that brief instruction daily in the mechanics of writing and speaking has been found to be more effective in bringing about desired correction than whole class periods of drill on successive days at longer intervals. At the beginning of each class session, a five or ten minute review of what the class learned from the previous day is effective. The alert teacher will tie this review in with the new lesson to be studied.

The teacher will need to make a class list of common errors. Keeping a cumulative file of each pupil's errors could be a teacher-pupil project. As the need arises, the teacher will explain the correction of these common errors. It is desirable to give individual help or instruction in small groups. It will be necessary to give ample practice in writing and speaking to test the pupils' competence.

Any devices such as games and jingles to provide repetition of correct usage are effective. The teacher will refer the pupils to the textbook for helpful material of explanation that may be used successfully after the subject matter has been introduced in classroom discussion. Exercises for practice are available in the text. Additional drill is advisable in the form of original sentences .When such sentences have some application to current school interests, they drive home the skill to be learned with increased emphasis.

The teacher will need to concentrate on a few basic errors at one time, working with the class to eliminate these errors before moving on to others. When the pupil has sufficiently progressed, the teacher will cover material suggested in the standard level.

Since sound is important in establishing a correct pattern, the teacher may choose to have a snappy oral drill with words that may be correctly matched—for example, You don't, You are, He does, He is, She does, She is, Children play, Sue paints. The teacher will, for the most part, teach sentence sense through usage rather than by grammatical approach. Practice through sound and repetition will help to instill good usage.

LITERATURE

The basic group will study the same unit on the short story as the standard. The teacher will decide how many stories to read, and perhaps will discuss one in a limited way. He may find helpful the information under the standard and the advanced levels as well as in the ninth grade advanced section—"Plan for the Study of the Short Story."

In general, it is suggested that the teacher of the basic level use the suggested list of literary selections under the standard level, omitting selections he thinks are not particularly suited to his class. However, this does not mean that he is restricted to the suggested list of the standard level; he may make other selections that are more suited to the needs and interests of the basic group.

To set down certain prescriptions for a teacher and his basic group to be covered by a definite time would be illogical. This guide is meant to be usable and flexible to aid the teachers to do the most effective job of teaching. The main stress is placed on those fundamentals of grammar as set forth specifically under the "Standard Level." Where the teacher goes from there will depend largely upon the caliber of his pupils and the enthusiasm and ingenuity he puts into his teaching. The key to this still lies in the hands of a competent teacher.

ADVANCED LEVEL
COMPOSITION

In addition to the writing program of the standard level, the following additional supplement is suggested for the advanced.

The emphasis in writing should be placed chiefly on exposition. Much practice is needed to develop good paragraphs—arranging sentences according to time order, space order. or order of importance, restating the idea of the topic sentence in the clincher sentence, having unity and clearness. It takes persistent effort on the part of the student to avoid empty, padded, overloaded, and illogical sentences. He must learn to develop topic sentences by using details, examples, reasons, comparison, and contrast.

The pupil should learn to write descriptions based on actual observation. He should be able to state his point of view, give a general impression, and support it with details, using similes and metaphors for effective expression. He should define terms accurately. He should be able to use concrete details in explaining general ideas.

In giving a book report the gifted pupil will be able to evaluate a book, supporting his opinions with reasons.

He should be able to take accurate minutes of a meeting.

Let the bright pupils go far afield in their imagination. In one class assignment it might be interesting to have the pupils write about early life in this section by telling experiences of early settlers. This is a good opportunity to do some research in the library.

The writing of any group should develop from their experiences and their reading. It will be a correlation of all phases of the language arts—reading, writing, tools of grammar and mechanics, and thinking. Gifted pupils are often verbose. By drastically cutting their paragraphs, show them the need for conciseness, for choosing exact words, and for developing good sentence structure.

The teacher must require legible, neat written work. He should see that the pupil corrects bad penmanship through regular drills or practices found in the penmanship booklet.

Discussion of composition will not be given in detail again, for the most important concepts for this level have been included. The following six-weeks' periods will have composition listed, and it will be left to the teacher's decision to teach according to the needs and interests of the pupils at any given time. Of course, the instruction must stress the acquisition of new words and learning to spell them correctly, the grammar and the mechanics, as well as techniques of composition.

GRAMMAR

In addition to reviewing the basic parts of the sentence, the gifted pupil should understand and use parallel construction. He should be able to vary sentence patterns to increase effectiveness.

LITERATURE

Short Story

Nearly everyone likes a story, and as an opening unit the advanced group will probably want to read all short stories in the anthology. It is expected that each teacher will consider the capabilities of his own class and present as much material as time will permit. From the reading of these stories, the pupil should learn to appreciate the human values implicit in literature and the literary devices and techniques used to communicate these values. Oral reading by both teacher and able pupils is an essential activity in the teaching of the appreciation of literature.

Teach for the pupils' understanding of the wide range of subjects, characters, and settings possible in the short story.

Show the pupils how a combination of plot, characters, setting, theme, tone, atmosphere, mood, and point of view creates a single impression. Give them as much practice as possible in developing these concepts. The more stories they read, the more practice they will have. In studying plot, have the pupils determine the situation, recognize details that advance the story and interpret signs that anticipate the outcome. Point out that surprise endings are always intriguing. In learning about characterization, the pupils should note details important in character development. Point out to them the universal nature of common experiences that mold character and advance maturity. Be certain the pupils consider setting in relation to plot and characterization. To recognize the theme they must be able to determine the values which constitute the basic idea of the story. Teach pupils the concept of atmosphere by determining the mood of the story. Point out the types of humor, including whimsy, farce, overstatement, and irony. Help the pupils determine how symbolism helps convey the meaning of the story.

Let us take, for example, "The Man Without a Country." Start the study by giving some historical background before the story is assigned for silent reading. Discussions or reports on the difficulties of the new country, the Napoleonic Wars in Europe, the conflicts with both Britain and France, the purchase of Louisiana, the intrigues in the West that included Spaniards, Frenchmen, and Americans—these form the backdrop or setting for the opening of this story. Or, a report on Aaron Burr alone would give almost sufficient background and might create more interest than a more complete historical discussion.

The teacher may want to start the reading of the story orally, at least through that point where Nolan has been given his sentence and "the court is adjourned."

As an exercise in following the order of the narrative, have the class prepare an informal topical outline, pointing out first the value of the headings in the text.

Take ample time for discussing the story, for it is considered one of the great stories of patriotism. It brings out the idea that every man must have a feeling of belonging to a family, to a community, and to a country. Use the study aids to start the discussion in this direction.

Draw attention to the way the story is told, to the story as a story. Being able to discuss technique this way adds another dimension to appreciation and to enjoyment. Some teachers may feel that being overly analytical before a story is read, or while it is being read, takes away from the emotional effect. (If a teacher feels that using the skills box on "Ways of Telling a Story" will be more effective just before discussing these questions rather than before the story is assigned for reading, he should not hesitate to wait and use it at that point.)

Bring the story up-to-date by having a panel discussion, followed by experiments in writing. For example, instruct the pupils to find the passages in the text that tell how much of American history Nolan missed during his lifetime. Review the main events he never knew about. Have them imagine that this story of Nolan's imprisonment began in 1900 and ended at the present time. Ask, "What would be the main events of history, the inventions, and other changes in life he would not know about?" Or, some of the pupils might wish to put the answers in the form of a conversation with Nolan. Others might like to discuss or write how a twentieth-century "Man Without a Country" story might differ from a nineteenth century one.

Stress the importance of adding new words encountered in the story to the cumulative vocabulary list. Give periodic check-ups to determine the pupil's competence in using new words.

SECOND SIX WEEKS
STANDARD LEVEL
COMPOSITION

See discussion under first six weeks.

GRAMMAR

Review of agreement of subject and verb

Review of complements

1. Direct and indirect objects (in "actor-action-goal" type of sentence)
2. Predicate nominative and predicate adjective (in "equation" type of sentence)

Explanation of transitive and intransitive verbs in conjunction with the study of the complements

Correct use of personal pronouns

Formation of plurals and possessives of nouns and pronouns

LITERATURE

"The Legend of Sleepy Hollow" (suggested time: Halloween)

Teach what a legend is. Distinguish between legendary and historical tales.

Narrative Poems

Have pupil state the meaning of each poem he reads.

Suggested poems from text:

"I Sing the Pioneer: Daniel Boone"	Guiterman
"Lochinvar"	Scott
"Paul Revere's Ride"	Longfellow
"Western Wagons"	Benet

Suggestions for the study of narrative poetry

Note figures of speech to elicit pictures of concrete objects.

Identify and discuss symbols and ideas that they represent.

Identify metaphors, similes, allegories, and parables in poems.

Write compositions wherein ideas in poems are compared or contrasted with their own.

Grade on comprehension, expression of ideas, and logical reasoning, pointing out grammatical errors.

ADVANCED LEVEL
COMPOSITION

Regular weekly work should continue as suggested for the first six weeks. Practice developing and polishing paragraphs whenever there is time released from practice on grammar.

GRAMMAR

The bright pupil should have no difficulty with the complements and the kind of verbs used in conjunction with the study of them.

He should be able to use a singular or a plural verb according to the meaning of the subject when it is a collective noun. He must know that singular verbs are used with nouns plural in form but singular in meaning.

In addition to correct use of pronouns he should understand the intensive and reflexive uses of compound pronouns. He uses pronouns in the possessive case to modify gerunds. He must be able to use a pronoun as an appositive and make it agree in case with the word with which it is in apposition. He must use the correct pronoun forms in comparisons. He makes his pronouns agree with their antecedents in person, gender, and number. These concepts should be put to practical use in his writing.

LITERATURE

Since Halloween occurs in October, this would be a suitable time for "The Legend of Sleepy Hollow." (See the detailed discussion of treatment of the short story for the first six weeks.) The class will enjoy Irving's sly and quiet humor. The characters will provide good topics for discussion. Many unfamiliar words will need to be added to the vocabulary list.

Narrative poems suggested for the standard make a good start for the advanced group, but the bright pupils should have no difficulty in reading all ten of the poems listed on page 594 in **Adventures for Readers, Book 2,** Olympic edition. "Evangeline" is not studied until the fifth six-weeks' period.

In the study of poetry the advanced group should be able to distinguish between narrative and lyric types of poetry. They should consider the use of literary devices to project imagery and create mood (simile, metaphor, alliteration, and onomatopoeia). They come to understand that economy and precision are characteristics of poetic style and that words fit patterns of rhythm and rhyme. They appreciate humor in poetry. The teacher perhaps will want to acquaint them with subdivisions of the narrative poetry, of example, the ballad, the dramatic monologue, and the epic. In discussing the ballad, the teacher may tell about topics for ballads—murder, horror, gallant outlaws, jealous lovers, and heroic deeds.

Pupils should state the meaning of each poem read.

THIRD SIX WEEKS
STANDARD LEVEL
COMPOSITION

See discussion under first six weeks.

GRAMMAR

Verbs

1. The principal parts
2. Conjugation—six tenses, indicative and imperative mood, active and passive voice

Punctuation—use of the comma with the following:

Appositive
Direct address
Parenthetic expressions
Quotations and letters

LITERATURE

The following selections are suggested as appropriate ones for the season:

"Christmas Day in the Morning"	Buck
"Snowbound"	Whittier

Suggestions for teaching "Christmas Day in the Morning"

A discussion of Christmas and other holidays and how life's memories often center around such days may introduce this selection. The teacher may ask the class whether they remember a particular holiday that was for them either full of enjoyment or sorrow. He might refer to Lincoln Steffens and his account of "A Miserable Merry Christmas," which some may remember from **Adventures for Readers, Book I** (and if they do not, the teacher may want to read it to them now.)

The pre-reading hint and the author box should be introduced at an early point.

As a follow-up on the pre-reading, the teacher may ask the pupils to do two things: (1) Go back over the story, noting the jumps in time. (2) Discuss how this story might be presented on television, deciding how smooth transitions might be made into flashbacks and back into the present. (How might the star be used, for example?)

Books the teacher may recommend that include this theme of love and sharing are the following:

Little Britches and **Man of the Family**	Ralph Moody
Moonflower	M. H. Burgwyn
Barrie and Daughter	Rebecca Caudill
Hie to the Hunters	Jesse Stuart
Swiss Family Robinson	J. D. Wyss
They Loved to Laugh	Kathryn Worth

Suggestions for teaching "Snow-Bound"

The teacher may introduce the poem and read to the class the description of the storm with which the poem opens.

The recording, **Many Voices 2,** may be played as the pupils follow the reading in their textbooks. Immediately after the first reading, the questions following the poem may be discussed. Have the class read lines to illustrate their answer. Then listen to the recording again, this time paying attention to the way Moss reads the poem so that the students will be better able to read it orally themselves. Follow the listening with several readings by students.

In pointing out comparisons it is not necessary to label the figures of speech—simile, metaphor, personification, and so on. Make the point that such comparisons say just the right thing or build a picture with the fewest words most effectively.

Several members of the class may have the reading ability to read together all of "Snow-Bound" and present the story and parts they like best to the rest of the class.

ADVANCED LEVEL
COMPOSITION

The writing is a continual process correlated with all phases of the language arts. The discussion for the first six weeks should be sufficient.

GRAMMAR

In the study of verbs—conjugation, moods, voice—the teacher will decide from test results and from observation how much drill on verbs is needed. Make this drill largely individual with students working in pairs or in small groups to eliminate the errors they actually make.

Excuse from drill on punctuation and capitalization pupils who make 100 per cent on the diagnostic test and regularly use correct punctuation and capitalization. When pupils are not practicing on mechanics, they should profitably spend the time writing paragraphs.

LITERATURE

For this period the literature selections would be the same as for the standard. "Snow-Bound" provides excellent opportunity for developing descriptive paragraphs.

The teacher, perhaps, will start reading the poem to the class, or use a recording of it with the pupils following in their textbooks Arnold Moss' reading (**Many Voices 2**). Study the figurative language for the purpose of showing that the poet projects an idea with the fewest words.

FOURTH SIX WEEKS
STANDARD LEVEL
COMPOSITION

See discussion under first six weeks.

GRAMMAR

The compound sentence — structure and punctuation

Verbals—recognition, use, and punctuation

Using correct modifiers and prepositions

1. Adjectives and adverbs: recognition, classification, comparison, improved use in written work
2. Recognition and use of the common prepositions; phrase used adverbially and adjectivally

LITERATURE

Biographies, Articles, and Essays

See discussion under advanced level.

Suggested list:

"Cub Pilot on the Mississippi"	Mark Twain
"Flying the Mail"	Lindbergh
"Yes, Your Honesty"	Papashvily
"Amazing Habits of Ants"	Battista
"The Cowards Never Started"	Catton
"Earth Was Their Book"	Stuart
"Father Lets in the Telephone"	Day
"Model T Named It"	Steinbeck
"Mr. Chairman"	Gilbreth and Carey
"The Night the Bed Fell"	Thurber

ADVANCED LEVEL
COMPOSITION

Weekly writing continues with increased emphasis on vocabulary words and spelling demons.

GRAMMAR

The study of the compound sentence, its structure and punctuation, will be chiefly review. Move on as rapidly as possible into the verbals.

Point out two important purposes in presenting verbals: the elimination of sentence fragments and the improvement of expression.

In the advanced group the pupils need to find ways in which to express themselves with greater variety and force. The study of verbals will be interesting and helpful.

Review using correct modifiers and prepositions.

LITERATURE

Biographies, Articles, Essays

It will be the decision of the teacher to decide what the class is capable of covering for this period. The suggested list for the standard group may be increased.

When biography is studied, point out the use of description and illustrative incident in this type work.

In the study of the article and the essay be sure that the pupils note the organization and understand the point of view, that they draw inferences and distinguish between fact and opinion.

FIFTH SIX WEEKS
STANDARD LEVEL
COMPOSITION

See discussion under first six weeks.

GRAMMAR

The complex sentence and its punctuation

Review of relative pronouns and subordinate conjunctions

Review of case forms of relative (and interrogative) pronouns

Study of adjective, adverb, and noun clauses

Correction of clause fragments

Punctuation of sentences with adjective and adverb clauses

LITERATURE

"Evangeline"—See directions for the "Advanced Level."

ADVANCED LEVEL
COMPOSITION

Continue collecting new words to spell correctly and to know their meanings and to use correctly. Stress diction. This is a good time to review the words from the special vocabulary sections following the selections in the anthology. See the index summarizing the vocabulary-building sections on page 585 of **Adventures for Readers, Book 2,** Olympic edition. Continue the writing of good paragraphs, using some newly acquired words in a natural way.

GRAMMAR

For this period it is suggested that the advanced group follow the same study plan as the standard.

LITERATURE

Although narrative poetry was taken up during the second six weeks, the study of "Evangeline" was postponed until the fifth six weeks because of its difficulty and length. Of course, it is read in class.

Besides the introduction given in the anthology, the teacher will need to give the class some background of how Longfellow came to write this story. The teacher should start to read the poem to the class.

Have the class memorize the "Prelude."

Discuss the poem as you read.

Listen to the recording of thirty-five lines from the "reunion scene" on **Many Voices 2,** by Mary Martin.

As a sequel to the reading of the poem, the class might like to view a motion picture on Longfellow's life story. (**Henry Wadsworth Longfellow,** 17 min., sd., b and w, Emerson Film Corp.; EBF)

Make certain that the pupils can identify the parts where the mood changes.

The poem abounds in suitable figures of speech which call for study and clarification. The poet has appealed to the eye and the ear through figures of speech.

For an historical look and comparison take up with the class the post-reading study section.

In the vocabulary section entitled "Words Recall Old Stories" there is a good opportunity for oral discussion of stories behind words.

Words for vocabulary building are listed in the **Teacher's Manual for Adventures for Readers, Book 2.**

In the **Reading Workshop**, page 44, use Exercise B to promote skill in "Noting Reference of Pronouns." This exercise concerns itself primarily with pronoun references that frequently prove confusing to the student reader of poetry.

SIXTH SIX WEEKS
STANDARD LEVEL
COMPOSITION

See discussion under first six weeks.

GRAMMAR

Writing complete sentences, with emphasis on seriousness of fragments and run-together sentences

Making effective sentences, with emphasis on varying sentences

Writing clear, concise sentences, with emphasis on clear and logical thinking

LITERATURE

Plays—See **Teacher's Manual for Adventures for Readers: Book 2,** p. 41.

Suggested list in text:

"Homework"	Miller
"Shirt-Tail Boy"	Covington
"Tom Sawyer: The Glorious White-Washer"	Twain

Lyric Poetry

Suggested list in text:

"Concord Hymn"	Emerson
"The Daffodils"	Wordsworth
"Fog"	Sandburg
"The Janitor's Boy"	Crane
"O Captain, My Captain!"	Whitman
"Stopping by the Woods on a Snowy Evening"	Frost
"Under the Greenwood Tree"	Shakespeare
"Word"	Dickinson

Suggestions for teaching lyric poetry

Emphasize rhythm and music.
Read poetry aloud for understanding.
Illustrate how rhythm contributes to meaning.
Hear favorite poems of students.
Play records of interpretive reading.
Have a discussion of attitudes toward poetry.
Write compositions.

ADVANCED LEVEL COMPOSITION

Overview

By the end of the school year the eighth grade pupil at the advanced level should be able to do a creditable piece of expository writing averaging about 125 words. His paragraphs should have details, examples, reasons, and comparison and contrast in developing topic sentences. The sentences of the paragraph should be arranged according to time order, space order, or order of importance. The pupil should be careful to restate the idea of the topic sentence in his clincher sentence, and to maintain unity and clearness. He should be competent in using parallel construction and in using varied sentence patterns to increase effectiveness.

In his explanations the advanced student should be able to define terms accurately and to explain general ideas and impressions, supporting them with concrete details.

His description should be based on observed details. He should be able to state his point, giving a general impression, and to support it with details, using similes and metaphors for effective expression.

Certainly he should express his ideas in his own language.

GRAMMAR

Unify the year's work with a review of those basic principles which the teacher feels should be understood and remembered above everything else.

It is left to the decision of the teacher whether to cover the suggestions for grammar under the standard level or not.

LITERATURE

Play

In the study of drama, the pupil must understand that in a production of a play the setting, dialogue, action, costuming, lighting, and sound effects combine to produce a unified effect.

The pupil should distinguish between tragedy and comedy and between realism and fantasy.

He must be able to follow the plot, noting the importance of details, and he must determine the theme.

The teacher must make sure that the pupil notes the revelation of character through dialogue, action, and the incidents of the plot; that he can appreciate humor and irony; and that he notes the special requirements of radio and television plays.

After a discussion of plays on TV, read together the introductory study aid "Reading Plays" (**Adventures for Readers, Book 2,** Olympic Edition, p. 41)

Explain that italicized parts of a play should not be skipped in reading, for there one finds actions described. Point out that a play consists of talk and action. Mention pantomine and explain it.

Suggest that as they read they should stop occasionally to think which persons in the class would best fit the various parts. After reading through the play, let the students choose the cast and the director. Then let them stage a play.

As suggested in "Acting It Out" (**Adventures for Readers, Book 2,** Olympic Edition, p. 51), "Homework" produces very well and easily. It is one of the most popular junior high plays published by **Plays, the Drama Magazine for Young People.** It might be used for an assembly program.

One way to carry out the vocabulary suggestion, "Words for Dramatics," is to appoint a committee to prepare a dramatics dictionary and report back to the class, making each committee member responsible for investigating certain terms.

After the class produces one play, usually they want to stage all of the ones in the anthology. Do whatever you have time to do. The advanced group should be able to read the plays in the text.

8TH GRADE RECOMMENDED READING LIST

CLASSICS

Alcott	Eight Cousins
	Little Men
	Little Women
	Old Fashioned Girl
	Rose in Bloom
Bronte, C.	Jane Eyre
Clemens	Connecticut Yankee in King Arthur's Court
	Huckleberry Finn
	The Prince and the Pauper
	Tom Sawyer
Cooper	The Deerslayer
	The Last of the Mohicans

Defoe	Robinson Crusoe
Dickens	Oliver Twist
	A Tale of Two Cities
Dodge	Hans Brinker; or the Silver Skates
Dumas	The Count of Monte Cristo
Ford	Janice Meredith
Hawes	Dark Frigate
	The Mutineers
Jackson	Ramona
James	Smoky
Kipling	Captains Courageous
	Kim
London	Call of the Wild
Nordhoff	Mutiny on the Bounty
	Men Against the Sea
	Pitcairn's Island
Pyle	Men of Iron
Rawlings	The Yearling
Stevenson	Kidnapped
	Treasure Island
Swift	Gulliver's Travels
Verne	Around the World in Eighty Days
	From the Earth to the Moon
	Journey to the Center of the Earth
	Mysterious Island
	Twenty Thousand Leagues under the Sea
Wallace	Boys' Ben Hur
Wyss	Swiss Family Robinson

FICTION

Aldrich	Story of a Bad Boy
Allen, M.	Johnny Reb
Allen, T. D.	Doctor in Buckskin
Altsheler	Horsemen of the Plains
Andrews, Mary	The Perfect Tribute
Andrews, Roy	Quest in the Desert
	Quest of the Snow Leopard
Arnold	Broken Arrow
Atkinson	Greyfriars Bobby
Atwater	Avalanche Patrol
Bell	Watch for a Tall White Sail
Benary-Isbert	The Ark
	Rowan Farm
Benson	Junior Miss
Bonham	Burma Rifles
Brick	Yankees on the Run
Brink	Caddie Woodlawn
Burnsford	The Incredible Journey
Butler	Song of the Voyageur
Canfield	Understood Betsy
Carr	Young Mac of Fort Vancouver
Caudill	Tree of Freedom
Church	Five Boys in a Cave
Chute	The Innocent Wayfaring
Cleary	Fifteen
Coatsworth	Last Fort
	Powder Keg
	Sword of the Wilderness
Dahl	Karen
Daly	Seventeenth Summer
Daringer	Pilgrim Kate
Duncan	Twelve Days 'til Trenton
Edmonds	Cadmus Henry
	Matchlock Gun
	Wilderness Clearing
Eifert	Buffalo Trace
	Three Rivers South
Emery	Spy in Old Philadelphia
Epstein	Jacknife for a Penny
Erdman	The Edge of Time
Falkner	Moonfleet
Field	Calico Bush
Forbes, E.	Johnny Tremain
Forbes, K.	Mama's Bank Account
Ford	Janice Meredith
Gates	Blue Willow
Gipson	Old Yeller
Gray	Adam of the Road
	The Fair Adventure
Grey	Rolling Wheels
Hamre	Edge of Disaster
Hays	Drummer Boy for Montcalm
Howard	Candle in the Night
Howard	North Winds Blow Free
Icenhower	Scarlett Raider
	Submarine Rendezvous
James	Smoky
Jewett	Hidden Treasure of Glaston
Kantor	Voice of Bugle Ann
Keith	Rifles for Watie
Kelly	Trumpeter of Krakow
Kent	**He Went with — (Several titles)**
Kjelgaard	Any Title
Knight	Lassie Come Home
Krumgold	. . . And Now Miguel
	Onion John
Lane	Let the Hurricane Roar
Latham	This Dear-Bought Land
Lathrop	Black River Captive

Lippincott	Wilderness Champion
McDonald	The Courting of Ann Maria
McSwigan	All Aboard for Freedom
Malvern	Behold Your Queen Dancing Girl The Foreigner Girl Named Ruth Tamar Wilderness Island
Masefield	Jim Davis
Meader	Any Title
Montgomery	Carajou
Muhlenweg	Big Tiger and Christian
Nolan	Patriot in the Saddle
Nordhoff	Falcons of France
O'Dell	Island of the Blue Dolphins
O'Hara	Green Grass of Wyoming My Friend Flicka Thunderhead
Pearl	The Loyal Grenvilles
Pease	The Black Tanker Dark Adventure Hurricane Weather Jinx Ship
Place	Steamboat Up the Missouri
Ritchis	The Golden Rule of Ghenis Khan
Robertson	Three Stuffed Owls
Robinson	Catch a Falling Star
Sandoz	The Horsecatcher
Savage	Gunpowder Girl
Savery	Enemy Brothers Reb and the Redcoats
Sayre	Never Call Retreat
Shirriffs	Gray Sea Raiders Powder Boy of the Monitor Rebel Trumpet
Snedeker	Forgotten Daughter White Isle
Sobol	The Lost Dispatch
Speare	The Bronze Bow Calico Captive The Witch of Blackbird Pond
Sperry	Call It Courage Hull Down for Action Lost Lagoon Storm Canvas
Steele	Flaming Arrows Perilous Road Winter Danger
Street	Goodbye, My Lady
Sutcliff	Eagle of the North Warrior Scarlet
Terhune	Lad: A Dog
Tharp	Champlain, Northwest Voyageur
Ullman	Banner in the Sky
Updegraff	Traveler's Candle
Waldeck	Lions on the Hunt The White Panther
Walker	Winter Wheat
Webb	Matt Tyler's Chronicle
Welch	The Gauntlet Mohawk Valley
West	Cress Delahanty The Friendly Persuasion
Wheelwright	Gentlemen, Hush
White	Up Periscope
Worth	They Loved to Laugh

BIOGRAPHY

American Heritage	Thomas Jefferson and His World
Baker	First Woman Doctor (Elizabeth Blackwell) He Wouldn't Be King (Simor Bolivar) Sir Walter Raleigh
Bakeless	Fighting Frontiersman (Daniel Boone)
Beaty	Luther Burbank
Becker	Introducing Charles Dickens
Benet	Enchanting Jenny Lind Young Edgar Allan Poe
Busoni	The Man Who Was Don Quixote (Cervantes)
Carson	Son of Thunder (Patrick Henry)
Commager	America's Robert E. Lee
Daniels	Stonewall Jackson
Daugherty	Abraham Lincoln Daniel Boone Marcus and Narcissa Whitman Poor Richard (Ben Franklin)
Desmond	Glamorous Dolly Madison
Deutsch	Walt Whitman, Builder of America
Dooley	Doctor Tom Dooley, My Story
Eaton	Leader by Destiny (George Washington) Lone Journey (Roger Williams) Story of Eleanor Roosevelt

Garst	Amelia Earhart
	Crazy Horse
	Custer, Fighter of the Plains
	James Bowie and His Famous Knife
	Jim Bridger
Gilbreth	Belles on Their Toes
	Cheaper by the Dozen
Gollomb	Albert Schweitzer
Goss	Beethoven
	Deep-Flowing Brook (Bach)
Graham	Doctor George Washington Carver, Scientist
	Lou Gehrig, a Quiet Hero
Gray	Penn
Gunther	Death Be Not Proud
	Julius Caesar
Hawthorne	Romantic Rebel
Hodges	Columbus Sails
Holbrook	America's Ethan Allen
Hunt	Better Known as Johnny Appleseed (John Chapman)
Johnson	Captain Cortes Conquers Mexico
Judson	Abraham Lincoln
	Andrew Jackson, Frontier Statesman
	George Washington
	Mr. Justice Holmes
	Soldier Doctor (Gorgas)
	Thomas Jefferson
James	Six Feet Six (Sam Houston)
Keller	Story of My Life
Komroff	Julius Caesar
Latham	Carry on Mr. Bowditch
Levine	The Discoverer of Insulin (Banting)
Levinger	Albert Einstein
McNeer	Martin Luther
Meigs	Invincible Louisa
Moody	Little Britches
Nolan	George Rogers Clark
	The Story of Clara Barton
Paine	Boys' Life of Mark Twain
	The Girl in White Armor (Joan of Arc)
Peare	Helen Keller Story
Proudfit	River-Boy (Mark Twain)
Purdy	He Heard America Sing (Stephen Foster)
Rosen	Galileo and the Magic Numbers
Rourke	Davy Crockett
Stuart	The Thread That Runs So True
Syme	Cortes of Mexico
Vance	The Jacksons of Tennessee
	The Lees of Arlington
	Marie Antoinette
Vining	Windows for the Crown Prince
Waite	How Do I Love Thee? (Elizabeth Barrett Browning)
Wood	Louis Pasteur
	Walter Reed, Doctor in Uniform
Wyatt	Cochise, Apache Warrior and Statesman
Yates	Amos Fortune, Free Man

NON-FICTION

American Heritage	The French and Indian Wars
	The Pilgrims and Plymouth Colony
Baity	Americans Before Columbus
Bartholomew	My Heart Has Seventeen Rooms
Betz	Your Manners Are Showing
Bixby	The Impossible Journey of Sir Ernest Shackleton
Bliven	From Pearl Harbor to Okinawa
	The Story of D Day
Catton	This Hallowed Ground (Edition for young readers)
Cottrell	Land of the Pharoahs
Ellsberg	Men Under the Sea
	On the Bottom
Fitch	One God, the Ways We Worship Him
Floherty	Behind the Silver Shield
	Our FBI
Foster	Abraham Lincoln's World
	Augustus Caesar's World
	George Washington's World
	The World of Captain John Smith
Friedman	Digging into Yesterday

Haber	The Walt Disney Story of Our Friend the Atom
Halliburton	The Complete Book of Marvels
Heyerdahl	Kon-Tiki
Hoover	Masters of Deceit
Jackson	Witchcraft of Salem Village
Kantor	Lee and Grant at Appomattox
Lawson	Thirty Seconds Over Tokyo
Lindsay	Clarence Day's Life with Father and Life with Mother
Lord	A Night to Remember
Malory	A Boy's King Arthur
Pratt	The Monitor and the Merrimac
Reeder	Story of the Civil War
Reynolds	They Fought for the Sky
Savage	Story of the Second World War
Scoggin	Battle Stations
Shirer	Rise and Fall of Adolph Hitler
White	Lost Worlds

SHORT STORIES

Asimov	Nine Tomorrows
Christie	Thirteen for Luck
Coolidge	Egyptian Adventures
Daly	Sixteen and Other Stories
Doyle	Adventures of Sherlock Holmes
	Book of Sherlock Holmes
	Boys' Book of Sherlock Holmes
Fenner	Brother Against Brother
Hawthorne	Great Stone Face
Haycraft	Boys' Book of Great Detective Stories
	The Boys' Second Book of Great Detective Stories
Irving	Bold Dragoon and Other Ghostly Tales
Kipling	The Jungle Book
Knight	It Might Be You
Poe	Gold-Bug and Other Tales and Poems
	Tales
Porter	O. Henry's Best Stories
Pyle	Howard Pyle's Book of Pirates
Scoggin	Chucklebait
	More Chucklebait
Sechrist	Thirteen Ghostly Yarns
Stolz	Beautiful Friend and Other Stories

ENGLISH 9
FIRST SIX WEEKS

Acquiring the basic foundations in grammar and in the mechanics of writing is the most important obligation of the ninth grade pupil. During this year he should have the opportunity to know personally the enjoyment of books, to sense the satisfaction that comes from being able to write and to speak effectively with assurance, and to develop the ability to analyze critically the many ideas that come to him through all the senses.

Pupils should be expected to read widely on their own various levels of understanding and interest. The **minimum** requirement should be one book for each report period.

Since the standard level is the one designed to be used for most of the students, it has been placed first. The teacher of the basic level will simplify or subtract from the standard or borrow from it as the need arises. The advanced level will extend or supplement the standard studies with meaningful experiences in creative writing and enriched reading.

THE STANDARD LEVEL
COMPOSITION

During the ninth grade the formal study of paragraphing should be conducted seriously, with the objective of mastering through practice the concepts of unity and coherence as the result of planning and revision. Proper emphasis should be placed upon the use of the topic sentence and the closing sentence, with an awareness of their relationship to the whole paragraph. Mastery of this process is basic to all other writing. It is not sufficient to teach these concepts as abstract ideas or by definition. These terms refer to skills which can be developed by discussion and planning of themes based upon the experience of the pupils. Bare assignment of topics for composition is an invitation to boredom and hostility. Legibility, appearance, and form should be demanded in all writing. Students should realize that whatever they learn about writing a good paragraph will help them write a good theme. The skills of writing and the processes of composition should be developed concurrently.

1. Expository writing

   During this term, topics of more than one paragraph should be assigned with attention to planning, to connectives between paragraphs, etc.; but the assignments and planning should be confined to expository writing. Pupils should begin developing the paragraph by the different methods.

2. Logical plan of development

   The whole point in learning about words and sentences is to use them properly in writing and speaking. Frequent themes should be assigned so that the pupil learns to arrange his material and to develop his ideas in accordance with some simple but logical plan. This involves special emphasis upon transitional expressions and paragraphs, leading to a climax.

3. Correlation with literature

   It is suggested that the teacher draw the subject matter for his themes from the material the class is reading, since the pupil in the ninth grade has had little thoughtful experience.

4. Letters

   Business and personal letters for form, manner, and expression should receive attention.

5. Spelling

   1. A knowledge of the spelling rules should be acquired.
   2. An ability to spell by letter, sound, and syllable should be achieved.

6. Vocabulary

   Note: **English in Action,** pp. 472-484; **Adventures in Reading,** pp. 705-706; "Glossary", pp. 707-712 have ample material for vocabulary study.

   1. The teacher should hold his pupils to some system of acquiring new words from each reading assignment.
   2. The teacher should teach proper use of the dictionary as a fundamental part of his program in composition. Word origin, antonyms, synonyms, as well as pronunciation, meaning, and usage should be included.

WORD STUDY

Before going directly into the writing of paragraphs, the teacher may start with a talk and discussion of words in this manner.

Something like what we mean should never be considered equivalent to what we mean. — George Herbert Palmer (Place this quotation on the board.)

"You may observe all the customs and courtesies of pleasant conversation and of friendly letter writing. You may be able to plan a composition or a story. You may have interesting opinions and be able to outline them clearly adn convincingly. You may do these things, but there is still another that you must master if you wish to hold the interest of your audience you wish to hold the interest of your audience. You must express yourself by means of the **right** words. If your compositions or letters have sounded flat and uninteresting, and if they have disappointed you, it is just possible you have not discovered the secret of interesting words. Do not be satisfied to use words that are nearly right; instead, use words that are exactly right. Everyone has three vocabularies: a reading, a writing, and a speaking vocabulary. Try to make your smallest become as large as your largest now is. Words are interesting, and our speech and our writing become more and more alive and vivid as we become conscious of the fine shades of meaning we may give to our thoughts by means of them.

"No study pays so well in the end as the study of words, and these are the years for you to be building up a storehouse of words that will express the new things you are learning and thinking. As you build your vocabulary you will see yourself grow in self-expression.

"You study words as parts of speech, for in order to use them you must understand verbs, adjectives, adverbs, and the rest. But the most interesting study of words is of their uses." Have the students define these:

Standard words
Obsolete words
Technical words
Colloquial words
Slang
Provincial expressions
Dialect

ORIGIN OF WORDS

Words have interesting origins and the study of their history is sometimes an absorbing one. By making use of the study of Latin or of any modern foreign language one can help himself. Knowledge of mythology will reveal interesting developments in words.

1. Write the autobiography of one of the following words.
2. Explain the meaning of the following words and make clear their origin:

album
alphabet
babel
bloomer
boycott
camera
cereal
circus
dunce
janitor
lynch
macadamize
manuscript
martial
meander
mercury
pasteurize
vulcanize

HOMONYMS

Suggest homonyms for words in the list below. Write sentences using correctly the word given and its homonym. Underline the pairs of words.

alter
brake
die
heard
heir
led
our
rap
seen
tail
through
to
write
week
their
bridle
meddle
meet
rode
principal

SYNONYMS

In the following groups of words underline the synonyms.

1. able, awkward, clumsy, capable
2. above, over, among, between
3. accurate, slow, exact, brief
4. acquire, receive, conquer, obtain
5. pleasant, lovely, nice, agreeable
6. queer, funny, laughable, odd
7. calm, noisy, rough, serene
8. obstinate, obedient, stubborn, mild
9. similar, identical, like, different
10. divert, lose, attract, turn

ANTONYMS

Arrange in pairs the following words, placing each word with its antonym.

friendly
discourteous
certain
accept
inferior
frequent
advance
clear
gentle
rapid
teach
bore
superior
pleasant
exit
hinder
hostile
slow
receive
doubtful
cowardly
reject
descent
cloudy
brave
aid
dull
spend
ancestor
jolly
entrance
play
give
disagreeable
ascent
assent
retreat
courteous
bright
morbid
work
fierce
dissent
descendant
rare
save
interest
learn

What impressions do the following words make? Suggest how they came into use. Skillful writers frequently make use of words like these. Use them in sentences of your own.

bang
buzz
clang
clatter
growl
grunt
hiss
hum
jingle
murmur
rustle
swish
tinkle
twitter
whizz

Rewrite the sentences with better expressions.

1. If you paid ten bucks, you sure were gypped.
2. Cut it out!
3. I'll say!
4. Sure thing!
5. I'll tell the whole wide world.
6. That plan's not so hot.
7. That sure is a heck of a mess.
8. Isn't that just too precious!
9. The party sure was a swell blow-out.
10. That book's a wow. You won't be stung on it.

For each one of the following expressions make a list of words that would express more vividly the idea. Write as many as you can.

1. He **went** down the street.
2. She looked slowly at the **building.**
3. She **said.**
4. The **child** watched the **bird.**

Study carefully one of the illustrations in your book until you have a clear mental picture of what the artist is saying with brush and paints or with his camera. Then make a word picture of the scene, using words that will interestingly describe the picture and your feeling about it. Notice that the artist chooses details that fit into his picture and that he produces a single feeling. What laws of composition does he observe? Show in your paragraph the feeling you find in the picture. Remember your topic sentence. Read your composition aloud to your group, and let your classmates criticize your choice of words and details.

In a few sentences make a word picture of some place that is familar to you. Condense your picture. Select words carefully in order that they may say exactly what you want them to say. Can you make your picture appeal to sight and sound and smell and touch and taste? Bring out single impression, and try to make your reader feel just as you do.

Suggestions:

1. A street in the rain
2. The river at sunset
3. A meadow in the rain
4. The lake in the moonlight
5. A cloudy day
6. Early morning
7. Any others that the class might like to write about.

GRAMMAR

During the ninth grade the pupil should be reminded that he has this year and only one more to equip himself sufficiently in mechanics to meet the requirements of eleventh and twelfth grade English. A thorough and constant review of all work done in seventh and eighth grade English will be necessary. This review will amount actually to reteaching.

1. Review parts of speech in connection with the simple sentences and direct quotations.
2. Review punctuation of simple sentences and direct quotations. Put special emphasis on distinguishing the difference between the direct quotation and the indirect quotation.
3. One of the best methods of teaching capitalization is in connection with composition.

LITERATURE

1. Short stories: a unit of selected short stories from the anthology, **Adventures in Reading,** Olympic edition, by Lodge and Braymer. Harcourt, Brace and Company, publisher.

All nineteen stories here are excellent for the teacher's purpose — to interest pupils in reading for the pleasure of story and to make his pupils aware of character, plot pattern, conflict, climax, theme, etc.

2. Suggested stories:

"Clothes Make the Man"	Duvernois
"Dan Peters and Casey Jones"	Schramm
"The Ransom of Red Chief"	O. Henry
"The Lady or the Tiger"	Stockton
"The Necklace"	DeMaupassant
"The Apprentice"	Canfield
"The Silver Mine"	Lagerlof

3. Suggested activity: newspapers and magazines

Since newspapers and magazines are among our most vital means of education, surely some time should be allotted to teaching proper use and evaluation of these news media of communication. Periodicals may be used in vocabulary study, outlining, paragraph development, and precis writing.

The short story is probably the most attractive kind of literature that an English class studies. Although one major purpose of the short story is entertainment, there are many other values that have governed the choice of the stories in this unit. They offer information, ethical lessons, and a wide range of characters deserving of discussion and analysis.

For most pupils at the ninth-grade level the approach should be on the basis of values other than the technical aspects of short story construction. Pupils should understand such terms as setting (approximate time and place), characters (the persons involved), incidents (things that happen), and plot steps (the series of incidents that make the framework of the story). Perhaps it is not worth class time to classify stories as stories of plot, action, character, setting, idea, emotional effect, or other category. A study of the list of requirements for the short story as laid down by Edgar Allan Poe perhaps is better left to a later time. There are a few who may wish to discuss the term **denouement** or to talk about single line of action, unity of impression, etc.

The stories presented in this unit are all equipped with plots that have a beginning, a middle, and an ending. None is of the "plotless" or "slice-of-life" variety. An exception is "The Lady or the Tiger?" Because of its very nature it is an unusual type. The teacher will need to stress its unusual qualities.

In teaching any short story the teacher will need to vary the discussion approach from story to story to avoid the deadly monotony of eliciting details which piece together incidents in the order of their occurrence.

Found in the **Teacher's Manual for Adventures in Reading,** by Lodge, Braymer, and Potell, pages 15-18, are some suggested beginnings especially suitable for teaching the short stories for this unit. Most of them can be used with any of the stories. To avoid repeating them for each story they are illustrated as they apply to "The Lady or the Tiger?" The teacher may wish to vary these openings from year to year or with different classes by modifying them to fit another of the fifteen approaches suggested here. Some of these are suitable, too, for use with other literary forms, such as the drama or the novel. Variation of discussion patterns will bring new life and spontaneity into student reactions.

1. The character projection device: Nearly everyone identifies himself with characters in the stories he reads, and here is one way to use this experience in a classroom situation. Ask for volunteers, or select individuals who will answer questions. One student is "King for the Day" or "Princess for the Day" or "Young Man for the Day." One girl becomes "Lady Behind the Door for the Day" or even "Author for the Day". Have class members direct questions to them, which they must answer in the first person, staying as close as possible to the facts in the story. Sample questions for the Young Man to answer might be: "Why did you let yourself fall in love with the princess anyway? Didn't you know it would be dangerous?" For the Lady Behind the Door a good question is: "Which door did you want the young man to open, and why?" To keep the giggling to a minimum the teacher may insist that the pupils think and talk for the characters, not for themselves.

2. The approach through character: Have the pupils decide which character faced the greatest problem or had the hardest decision to make — the king, the princess, or the young man. Having decided this, the class should then attempt to list what they know about this person, with a class secretary (who can write legibly) noting each item on the board. Further, there should be proof in the story for each item agreed upon. Students should be prepared to offer this proof.

3. The key word opening: Write the word **semi-barbaric** on the board. Tell the pupils that this word is a key to the actions of the people in the story. Have them use it in the first sentence of a three-or-four minute paragraph which they write about one or several of the characters in the story. Have a number of the paragraphs read aloud. Branch out from these agreements and disagreements into an exploration of other elements of the story.

4. The key phrase discussion starter: Write on the board the phrase from the story: the **decrees of an impartial and incorruptible chance.** Ask the pupils to tell what they understand to be the meaning of this phrase and the meaning of the words **decrees, impartial,** and **incorruptible.** Have them tell why this phrase is a key to some of the most important action in the story. Branch out from this into significant aspects of the story — the semibarbaric people, the things that indicate their semibarbarity, the problem involved and how it would be settled today, and the intent of the author as indicated in the tone of the writing and the ending of the story.

5. The approach by problem: What are the problems that make this story memorable? The first problem, and the one that starts all the others, is that the princess falls in love with someone below her station. What is she to do? What is the young man to do? What is the king to do when he finds out? What is the princess to do when she learns the secret of the doors? And finally, of course, how does the story end? Try to have the class isolate and identify each of these problems in their own words.

6. The separate phase composition: Ask each row to write, for four minutes only, on a separate phase of the story. (If you prefer, let individuals choose their topics.) Assigned topics such as these go on the board: "The King as a Ruler", "The Justice of the Trial", "The

Dilemma of the Princess", "My Version of the Ending". Have a number of students read their papers aloud, and comment on the better-written ones. Perhaps, the teacher will select a "best in the row" and put grades into his book for all compositions read; he can skim-grade the others.

7. The what-did-I-learn? approach: Try to get pupils to volunteer things that they learned. ed. If the response is slow, prompt them by asking what they learned about this fictitious kingdom, about the people, the king, the king's method of despensing justice, and the descriptive skill of the author. Perhaps they will decide there are other worth-while things to be learned from the story.

8. Setting up the plot steps: Stories with a conventional plot can usually have their action plotted in a very brief sequence of steps. Try to have the class find these steps and show how they work out in a one-to-the-other series. Students may use character designations rather than names. Here are steps for "The Lady or the Tiger?":

Princess falls in love with young man below her station
King discovers situation
King decrees trial by chance in the arena
Princess discovers secret of the doors
Princess indicates to lover which door to open

This is the story stripped down to barest essentials. The teacher may have some difficulty getting his class to achieve this kind of analysis and statement, but it will be a thought-provoking exercise. If step 2 comes slowly, prompt them by providing the first words for that step.

9. The why method: The teacher may tell the class that just for fun he is going to ask some why questions about this story. (With another class, he can have them make up the why questions for general answering by the class or by a group of volunteers.) The questions: Why did the King determine punishments as he did? Why did the people enjoy this method? Why did the King make no exception in the case of his daughter? Why was she faced with a special problem beyond the secret of the doors? Why did the author not provide a conclusion?

10. The approach through incident: In this approach the teacher must have the class decide what particular incident or piece of action was most important to the outcome of the story. Was it the discovery of the love affair? Was it the decision of the king to settle the matter by his customary method of passing judgment? Was it the ability of the princess to discover the secret of the doors and the identity of the lady? Or was it perhaps the decision of the young man to go unfalteringly toward the door indicated by the princess? Once the incident is selected and agreed upon, the class might discuss other techniques or special phases of the writer's art — the subtle humor, the scholarly vocabulary, the creation of an atmosphere of semi-barbarism that makes everything seem possible, the cleverness of the ending.

11. The two sides of a question method: Here is an all-time classic in the field of controversial opinion. Who came out of the door— the lady or the tiger? Let three boys and three girls discuss the question around a table at the front of the room, or separate the class into sides and give them turns, asking always for reasons. Of course, if you have a noisy class, ask for a composition.

12. The capsule review exercise: Give the class five minutes for the writing of one sentence of not more than twenty words that tells the essential facts of the story. Or, for variation, have them tell it in a ten-word telegram. Read many aloud; put some on the board.

13. The panel of experts or "Quiz Kids" opening: As a homework assignment, each pupil should have ready one or two questions dealing with very specific facts in the story. For example, "Where did the King get his idea for the public arena?" (It was one of his "borrowed notions" — borrowed, perhaps, from other semi-barbaric or more advanced kingdoms.) A panel of four or five "experts" might volunteer to answer the questions, taking turns. If the one answering fails, others in the panel may volunteer. If no one on the panel can answer, class members may try. Keep a tally of hits and misses on the blackboard.

14. A game of 20 questions: In this the teacher has the initiative and selects some item like "the movement the princess made with her hand to indicate the door her lover was to open." The students ask questions to determine what item the teacher has in mind. The teacher merely answers "Yes" or "No". Verbal comment is forbidden. After 20 questions, either the teacher or the class "wins".

15. The buzz session method: If a class takes well to group activities, the teacher may set up groups of five or six pupils each. Every group should first select a speaker or chairman to present its views, and each group should have one topic assigned to it. Examples: "What We Think of the King", "What We Think of the Princess", "What We Think of

the Method of Trial", and so on. If the chairman does a good job, he will present points on which members of his group do not agree as well as some on which they do.

BASIC LEVEL COMPOSITION

For ninth grade pupils at the basic level, preliminary to any writing should be a discussion of choices of subjects and selection of a title; the teacher and pupils may begin the development of one idea in a short paragraph. For example, the teacher might ask, "What did you see on your way to school this morning?" By trying to recall what he saw the pupil can be made aware that he needs to be a good observer. He needs to wake up to the world around him; he will need to use all five senses.

With the teacher at the chalkboard, the students contribute to ideas which the teacher writes on the board. By choosing the important points, arranging details in easy-to-follow order, using connectives, describing, being accurate, specific, and vivid, the teacher and the pupils write their first paragraph together. The teacher needs to point out each one of these techniques.

Then the pupils may try to write another paragraph independently. The following is a good suggested exercise from **English in Action,** Course 1, Seventh Edition by Tressler, Christ, and Shelmadine, published by D. C. Heath and Co.: "On your way home this afternoon or on your way to school tomorrow morning, pretend that you are about to lose your sight. Choose one picture worth remembering — an object, a person, a happening. As you prepare to describe the picture to your classmates, note the details that will bring it clearly to mind. Then describe vividly what you saw." Impress upon the pupils that they must learn to notice differences. These earliest exercises may be paragraphs recording sense impressions; then move on to another phase of writing in which accurate, action-packed verbs are stressed.

The pupils might start a journal and keep it for a week or two. Watching for things to write about every day sharpens the powers of observation. The journal can become a valuable source of ideas, especially when shared with the class.

In writing descriptions slow pupils need work on subjects and verbs, and on writing sentences to help them express their ideas in complete sentences. Discriminating praise encourages a poor writer. If one sentence or one phrase makes a good picture, praise it.

In building paragraphs, the slow pupils need to concentrate on one idea in a paragraph, adequate examples or details, and sensible arrangement. These children benefit from class discussion of their classmates' paragraphs. They may read and discuss simple, clear paragraphs from newspapers, magazines or how-to-do-it instructions.

Another activity for slow pupils might be to have them concentrate on telling brief stories aloud effectively and on writing clearly about personal experiences. For a beginning let the pupils write and tell very brief jokes and anecdotes. This procedure will acquaint them with punctuation of quotations and the rudiments of story organization in preparation for longer assignments. For practice in sentence structure and good usage, consult the appropriate sections of the handbook.

When the class studies letter writing, slow children may take longer to learn correct letter form. These pupils benefit especially from assignments in which everyone writes the same kind of letter and the class votes for the best one, since they then have the opportunity of comparing their own performances with those of their classmates.

As the pupil progresses in the literature for any given unit, have him write a paragraph in connection with the study of some character, or an incident, or humor in the work. Have the pupil give a character sketch or tell about a favorite character. Be sure to have him give adequate details arranged in a sensible order. Here opportunity is provided for the use of new words learned, grammar concepts and mechanics put to practical use. Have the pupil take painstaking care to write legibly and spell correctly. If necessary use a seventh or an eighth grade penmanship manual for practice exercises to achieve legibility. A good dictionary is a necessity for any writing exercise; see that every child has the use of one.

Topics for written work will depend upon the interests of the pupils and the teacher's ingenuity. As the child's interest and ability to read increase, it usually follows that his ability to write will improve. Toward the end of the year the compositions will be extended to two or perhaps three paragraphs. Correlation of all the facets of the language arts curriculum will have been put into practice.

There seems to be no best way to teach composition, but the following suggestions have been helpful in teaching writing to slow children:

1. Teach carefully and soundly only one concept at a time.
2. Use language the children understand.

3. **Try to show the pupils a real need for what they are learning.**
4. **Overcome vocabulary difficulties by explaining unfamiliar words during assignments.**
5. Have frequent reviews of skills taught.
6. **Base teaching on the needs of the pupils and keep it geared to their abilities.**
7. Take each pupil where you find him and try to improve from that point.
8. **Have all composition work done in class under the direction of the teacher.**

BASIC LEVEL GRAMMAR

Slow pupils need extra drill on subjects, predicates, nouns, and pronouns; they may postpone adjectives, adverbs, and prepositions, conjunctions, and interjections until later.

Give the students only what they can absorb. Probably the broken quotation should be omitted for most slow students in the ninth grade.

BASIC LEVEL LITERATURE

A unit on short stories seems to be a good starting point for any level, for most children like stories. One of the biggest problems to be attacked at the basic level is to overcome indifference or aversion to reading by poor readers. In the beginning a good short story read to the class by the teacher will help to create interest in reading.

At the ninth-grade level, the approach should be on the basis of values other than the technical aspects of short story construction. Pupils should understand such terms as setting, characters, incidents, and plot steps. Point out that the short story is a stepping stone to the novel. The pupils should know that these stories have a beginning, a middle, and an ending. See the suggested list under the "Standard Level". ("The Lady or the Tiger?" is one exception of the short stories in **Adventures in Reading,** by Lodge and Braymer.) Stress vocabulary. The selection of stories is the responsibility of the teacher of this group, for she alone will be able to judge the most suitable ones for her class. These stories are grouped within the types studied, around carefully selected themes. There is sufficiently flexible difficulty range to offer literature that is rewarding for most class groups. The following stories are both easy and humorous:

"Clothes Make the Man"	Henri Duvernois
"Ah Love, Ah Me"	Max Steele
"Dan Peters and Casey Jones"	Wilbur Schramm

For suggestions for teaching the literature, the **Teacher's Manual for Adventures in Reading** by Lodge, Braymer, Potell, Harcourt, Brace and Company, publishers, offers varied and interesting plans.

The following remarks concern the writing program as it develops for the year. No attempt has been made to break it up into specific six-week divisions as the grammar has been done.

ADVANCED LEVEL COMPOSITION

Although advanced groups should have a guided program composed of paragraph themes written regularly throughout the year, they should at intervals be given opportunity to engage in longer meaningful pieces of creative writing. These experiences should be based mainly on units from the literature, revealing the mutual relationship between literature and composition.

Bright students will learn many more new words during a term than either the slow or the standard. The habitual use of the **Mirriam Webster Collegiate Dictionary** is important for them to look up the Latin roots, word derivations, and shades of meaning. This advanced group should spend more time on shades of meaning and on learning and using new words in a natural context.

The unit on letter writing provides an excellent opportunity for challenging the gifted students. Start, perhaps, with notes of invitation, acceptance, and regret. Have the bright students write additional letters based on their own current needs. Provide for reports on the letter-writing sections of books of etiquette. Have students read famous stories told in letters — for example, **Marjorie Daw** by Thomas Bailey Aldrich; **Daddy-Long-Legs** and **Dear Enemy** by Jean Webster. Have reports on famous collections of letters — for example **The World's Great Letters** edited by M. Lincoln Schuster.

In preparation for descriptive and detailed writing the teacher must help the bright students to develop keen observation: to change passive looking into active seeing; to use observing as a key to learning; to share observations through vivid, sense-arousing description. Writing assignments such as character sketches of friends or relatives, lively accounts of school events, articles for the school paper, brief nature pieces should be practiced regularly. The class may start a collection of good examples of descriptive writing — a paragraph copied from a newspaper, magazine, or book. Good descriptive passages from assigned reading, or outstanding examples from student themes, may be added to the collection.

Bright students who understand paragraphing from the start should be given more practice in writing various kinds of paragraphing: one-paragraph book reviews, descriptions, character sketches, and resumes of speeches or articles. Tie in paragraphs with the writing of precis. While the basic and average level students usually do best to stick to basic methods of paragraph development, bright students may successfully employ less ordinary methods, such as suspense and impressionistic description.

The advanced group may write fully about their own experiences and try writing original stories, take-offs — on soap operas, detective stories, and westerns. An additional assignment may be oral report with an outline and a bibliography required. No two pupils should choose the same subject. Students at their seats may take notes on the reports.

This guide is designed to develop and utilize the superior minds. The activities should correlate all phases of the language arts — listening, speaking, reading, writing, vocabulary enrichment, spelling, grammar and usage, literature, thinking, and observing. The suggestions are offered merely as a guide; the teacher should make any necessary modifications.

GRAMMAR

Regularly excuse from drill pupils who by making 100 percent on the diagnostic test demonstrate that they do not need further practice. Let these pupils work on an individual or a class project, or read. Even very bright students, however, may work profitably with selected practices to improve their writing.

In their reading the bright pupils may observe how authors use specific nouns, colorful verbs, compound subjects, or compound predicates. An interesting subject for them to investigate might be levels of usage.

Have the advanced group review the parts of the simple sentence: subject, verb, complements, object of preposition.

Train the pupils to define a word in terms of the part of speech it is in a particular context. Until he is trained to find an accurate definition of a word, a pupil is not likely to use a new word correctly in later speech and writing. Excuse from drill on punctuation and capitalization pupils who make 100 per cent on diagnostic tests.

The advanced group may prepare reports for the class on the history of punctuation or on how various foreign languages mark questions.

LITERATURE

As a supplement to the work of the standard level, this group will perhaps read all the short stories in the anthology they use. The pupils must maintain the skills for the study of literature previously learned. They should learn to appreciate the human values implicit in literature and the literary devices and techniques used to communicate these values. They should relate situations and characters encountered in literature to their own lives. They should learn that the "aim of literature is not to adjust people to life, to the values of mass civilization, but to enlighten and disturb them, to inspire and strengthen them to adjust life and themselves to the traditional ideals of the best minds, the saving remnant of the human race." — Dr. Douglas Bush of Harvard University.

Continue to develop oral reading skills by having the pupils read to the class passages from the literature textbook.

For a detailed study of the short story, see the following suggested plan.

A PLAN FOR THE STUDY OF THE SHORT STORY

I. Type

- Tale
- Story of dramatic incident
- Story of romantic adventure
- Story of ingenuity
- Story of the supernatural
- Story of terror
- Humorous story (conceptual perceptual devices)
- Story of local color
- Character sketch
- Animal story
- Psychological story
- Story of phantasy
- Story of youth
- Science-fiction
- Love story
- Apologue
- Fable
- Parable
- Allegory
- Legend

II. The purpose of a short story may be one or a combination of the following:

- A. To entertain
- B. To teach a lesson: the author has an ulterior purpose and uses fiction merely as a means to an end:
  - 1. To enforce good manners
  - 2. To enforce prudence
  - 3. To enforce virtue
  - 4. To enforce any other lesson
  - 5. To teach a moral lesson by using: apologue
    - a. The simplest form of apologue
    - b. The fable — usually has animals as characters to teach a lesson (Aesop's story of "The Fox and the Grapes").
    - c. The parable — also teaches a lesson, but it does not represent animals as speaking; it keeps closer to the facts of life (New Testament parable of the prodigal son).
    - d. The allegory — abstract qualities are personified.

III. Title may serve one or more purposes of which the following are the most common:

- A. To name the principal character, or to characterize him
- B. To give the scene or setting of the story
- C. To suggest the chief incident or episode
- D. To name some object which plays an important part in the story
- E. To suggest the type of story
- F. To give the tone of the story
- G. To arouse curiosity

IV. The beginning or the opening paragraphs of a story may serve various purposes, of which the following are the most common:

- A. To start the action of the story, either with incident or with conversation
- B. To introduce characters by description or by comment
- C. To give the setting, describing the scene of the story
- D. To state or suggest the central idea, or theme, of the story
- E. To tell how the story came to be written or published

V. Plot may be described as what happens to the characters.

- A. Plots may be classified on the basis of their probability in three groups:
  - 1. Probable
  - 2. Improbable
  - 3. Impossible
- B. In realistic fiction the plot is always probable.
- C. In romantic fiction the plot may be improbable or impossible.
- D. The movement of the story is the way events succeed each other:
  - 1. Swift
  - 2. Gradual
  - 3. Slow
- E. Is the story interesting, or are there points where interest flags?
- F. The climax is the point where interest is at highest pitch.
  - 1. In many modern short stories, the whole plot is built up upon the climax; the story exists for this, and when it is reached the story ends.
  - 2. In the tale, and in some modern stories, the climax is less important. Where is the climax? Does the whole story converge upon this point?
  - 3. In most stories, besides the principal climax there are minor ones. Are there minor ones in your story? Where do they occur?
  - 4. An incident that helps in plot development is called a contributing incident.
  - 5. An episode is an incident that does not contribute or help in plot development.
  - 6. Episodes may be omitted without affecting the main story. Are there any episodes in the story? If so, why are they introduced?

VI. Characters are fictitious persons.

- A. Are the characters few or many?
- B. Are the characters lifelike?

C. From what class of society are they drawn?

D. Traits of character may be shown in two ways:

1. The author comments.
2. The author lets the characters exhibit their traits through their speech and acts without his comment. This is called the dramatic method. Which method is used? Or are the two methods combined?

VII. Setting means the time and the place of the story.

A. Are the time and the place of the story definitely stated, or do you infer them from casual hints? Is there internal evidence and/or external evidence? What is the actual duration of time for the plot.

B. Are the surroundings made clear?

C. Does the author give in much detail the appearance? Why?

D. Is there much description of nature?

E. In describing the people does the author give their features? their figure? their dress?

F. In some stories the characters or the setting are purposely vague, just as in a picture an artist may give us softened outlines or a shadowy background, to impart a certain atmosphere or tone to the picture. Is this the case in the story you read?

G. Is there sufficient description to make you see clearly the persons in the story?

H. Is there much use of local color?

VIII. Style is a writer's own particular way of telling a thing. Style will include such features as diction, typical expressions and sentence patterns, characteristic use of modifiers and over-all plan of presentation.

A. Is the story told chiefly through conversation, or chiefly through direct narration?

B. Is dialect used? If so, what is gained by its use?

C. Is the style clear, or are there sentences that you must read a second time?

D. Does the author possess a wide vocabulary?

E. Does he use unfamiliar or technical terms? If so, does he gain or lose by this?

F. Are figures of speech frequent? Point out a figure of speech, and show what is gained by its use.

G. Does the style possess individuality, so that you feel that after reading several of the writer's stories you could recognize his work?

H. Which of the following terms describe the style of the story?

swift
graphic
picturesque
easy
flowing
careful
epigrammatic
intense
transparent
involved
abrupt
polished
tame
wordy
flat or dull
or some other term of your choice

IX. Critical terms used in literary criticism

1. action
2. allegory
3. anecdote
4. apologue
5. arabesque romance
6. art (defined by Poe)
7. atmosphere
8. characterization
9. climax
10. compression
11. conciseness, (French)
12. conte, the
13. culmination
14. denouement
15. detective story
16. dialect, introduced by Lowell
17. dialogue
18. emotional intensity
19. essay
20. exposition opening
21. extravaganza
22. fable
23. fantastic
24. fantasy
25. finish
26. florid style
27. folklore
28. force (Irving's lack of)
29. form
30. German romanticism
31. ghost story
32. historical romance
33. humor
34. immediateness
35. impression
36. intensivism
37. length of short story
38. lightness of touch
39. local color
40. locality (added to tale by Irving)
41. love element
42. lyric (Perkins defined)
43. Marchen, (Ger. legendary tale)
44. momentum
45. movement
46. nouvelle
47. novella
48. novel
49. novelette
50. novelty
51. one-act play
52. originality
53. paradox
54. picturesque
55. plot
56. ratiocination, tales of
57. realism
58. redundancy
59. repose
60. romance
61. romanticism
62. satire
63. sensational, the
64. sentimentalism
65. sex motif
66. short story
67. sincerity
68. situation
69. sketch, the
70. soul in the short story
71. Stocktonesque style
72. struggle
73. style
74. substance
75. suggestion
76. surplusage
77. surprise ending
78. symbolism
79. tale, the
80. tales of effect
81. totality
82. travesty
83. triteness
84. truth
85. unexpectedness
86. unity
87. variety
88. verisimilitude
89. veritism
90. vivacity

SECOND SIX WEEKS
STANDARD LEVEL
COMPOSITION

Continue spelling and vocabulary activities, and relate the writing program to the reading.

GRAMMAR — VERBS

1. Review of conjugation (adding progressive and emphatic forms), moods, voice, transitive verbs, and intransitive verbs.
2. Agreement of subject and verb.

ENGLISH 9
SECOND SIX WEEKS
STANDARD LEVEL
LITERATURE

This unit includes the six groups of poetry in the anthology, **Adventures in Reading,** Olympic edition, by Lodge and Braymer, Harcourt, Brace and Company, publishers:

The Call of Adventure
Poems That Never Grow Old
Poems for Reading Aloud
Just for Fun: Poems of Wit and Nonsense
Young Ideas: by Youth
Background: America

The study of poetic devices will vary with individual classes depending upon the abilities of pupils. Pupils may be introduced to the most common patterns and learn to distinguish between blank verse and free verse.

The **Teacher's Manual for Adventures in Reading** by Lodge, Braymer, and Potell, Olympic Edition, published by Harcourt, Brace and Company, pages 53-91, provides the teacher with specific suggestions for studying and discussing every poem in the text. Also, it includes suggestions for ways to combine the study of particular reading and vocabulary skills with the study of the poems themselves. For handy reference, here is a summary showing where the skills materials appear in the textbook:

Special Reading Skills and Vocabulary Studies

Skill	**Used With**	**Text Page**	
Understanding the Mood of a Poem	"Travel"	Stevenson	195
Alliteration	"When Icicles Hang by the Wall"	Shakespeare	203
Figurative Language: Simile	"When Icicles Hang by the Wall"	Shakespeare	203
Word Pictures	"The Snow Storm"	Emerson	204
Synonyms and Antonyms	"Silver"	de la Mare	209
Onomatopoeia	"The Raven"	Poe	218
Names	"Southern Ships and Settlers"	Benet	230
Word Histories	**From** "The Kallyope Yell"	Lindsey	238
Word Families	"Lyric of the Llama"	Johnson	245
Appreciating Rythmic Effects	"The Embarrassing Episode of Little Miss Muffet"	Carryl	245
Special Words and Slang Expressions	"A Trip on the Erie Canal"	Anonymous	258
The Lyric	"The Fawn"	Millay	266
Word Histories	"Four Little Foxes"	Sarett	271
Words Used in Unusual Ways	"Portrait of a Boy"	Benet	272

The following information is taken from the **Teacher's Manual for Adventures in Reading,** mentioned above.

The five poems grouped in The Call of Adventure are thematic: each poem is a true adventure in reading that sweeps us away from the humdrum into imagination's world. All are diverse in style and mood to pique the interest of both boys and girls.

"Sea Fever"	Masefield
"Travel"	Stevenson
"Lone Dog"	McLeod
"The Pioneer"	Ruggles
"My Heart in the Highlands"	Burns

The group, "Poems That Never Grow Old," will acquaint the class with some major authors and classic poems. The "Twenty-third Psalm" and a passage from "Ecclesiastes" are reminders that much Biblical literature is in poetic form. The teacher may want to use these selections to stress poetry's role in history as a medium for expressing many of man's spiritual aspirations.

"The Donkey"	Chesterton
"An Old Song"	Bloomgarden
"When Icicles Hang by the Wall"	Shakespeare
"The Goat Paths"	Stephens
"An Old Woman of the Roads"	Colum
"Song from Drake"	Noyes

"The Snow Storm" .... Emerson
"The Fool's Prayer" .... Sill
"Silver" .... de la Mare
"Invictus" (memorize) .... Henley
"The Lorelei" .... Heine
"The Raven" .... Poe
"The Twenty-third Psalm" .... **Bible**
"Ecclesiastes" (from Chapter XII) .... **Bible**

The **Teacher's Manual for Adventures in Reading,** previously mentioned, advises that when this group of poems has been completed, the teacher should satisfy himself that the class understands and can give examples of **alliteration, onomatopoeia, paradox, metaphor, simile, synonyms,** and **antonyms.**

"Poems for Reading Aloud" include the following:

"Binnorie" (a traditional ballad) .... Anonymous
"Allen-a-Dale" (a literary ballad) .... Scott
"A Dutch Picture" .... Longfellow
(for composition compare with "Song from Drake")
"Southern Ships and Settlers" .... Benet
"Jesse James" .... Benet
"The Secret of the Machines" .... Kipling
From "The Kallyope Yell" .... Lindsey

The poems in "Just for Fun: Poems of Wit and Nonsense" have been grouped in the Manual as follows:

1. Those poems that depend upon humorous plays on words such as

   "A Hot-Weather Song" .... Marquis
   "Lyric of the Llama" .... Johnson
   "The Embarrassing Episode of Little Miss Muffet" .... Carryl
   Four Limericks: Number 2

2. Those poems that depend on humorous situation:

   "It Was a Famous Victory" .... Adams
   "The Rhyme of the Chivalrous Shark" .... Irwin
   "The Embarrassing Episode of Little Miss Muffet" .... Carryl

3. Those poems that give a surprise twist to the familiar:

   "To the Yearners" .... Adams
   "At the Aquarium" .... Eastman
   "Steam Shovel" .... Malam
   Four Limericks: Numbers 1, 3, and 4

"Young Ideas: Poems by Youth" illustrate this basic truth: economy with words and precision of expression are the hallmarks of good poems.

"Wisdom" .... Flaccus
"Wind-Wolves" .... Sargent
"Penelope, to an Absent Ulysses" .... Demorest
"Men's Work" .... Begg
"I Come" .... Rose

"Background: America" group of poems is America-centered and youth-centered; and, as the Manual states, "The accent is on indigenous American materials and on contemporary poems."

"Rain Song from the Rio Grande Pueblos" .... Austin
"Conestoga 'agones'" .... West
"A Trip on the Erie Canal" .... Anonymous
"Whoopee Ti Yi Yo" .... Anonymous
"Go Down Moses" .... Anonymous
"Spanish Johnny" .... Cather
"Nancy Hawks" .... Benet
"A Farmer Remembers Lincoln" .... Bynner
"The Mountains Grow Unnoticed" .... Dickinson
"I Took My Power in My Hand" .... Dickinson
"Winter Night" .... Millay
"The Fawn" .... Millay
"Four Little Foxes" .... Sarett
"Portrait of a Boy" .... Benet
"Night Clouds" .... Lowell
"Primer Lesson" .... Sandburg
"Wind Song" .... Sandburg
"Sand Dunes" .... Frost
"At Woodward's Gardens" .... Frost

BASIC LEVEL
GRAMMAR

Slow pupils may postpone voice, lie, lay, sit, set, the future perfect tense, and the distinctions between past tense and past perfect tense. Mastery of a few vital topics is more valuable than superficial coverage of many.

LITERATURE

The unit on short poetry includes selected narrative, descriptive, and lyric poetry. It is doubtful that this group would gain much from attempting to study the poet's use of artistic tools, such as selection, imagery, irony, symbolism, figures of speech, and rhythm. Here again it is the teacher's decision to determine how much and what depth. Stress vocabulary.

An approach to the study of poetry might begin with humorous poems of wit and nonsense. Pupils may read limericks, learn the form of the limerick, and then compose original ones in class. Some suggested humorous poems are the following:

"It Was a Famous Victory" .... Adams
"The Rhyme of the Chivalrous Shark" .... Irwin
"The Embarrassing Episode of Little Miss Muffet" .... Carryl
and any limericks

The teacher might point out that limericks have become an important medium in advertising. The pupils might like to write some limericks advertising a popular product. Also some poetry, of an humble type, stores up useful information, as

Thirty days hath September
April, June, and November . . .

and

Red sky at night,
The sailor's delight . . .

ADVANCED LEVEL COMPOSITION

For composition activity continue with the same procedures as for the standard level.

GRAMMAR

Give a diagnostic test before taking up conjugation. If results indicate need for further drill, follow the same procedure as with the standard; find additional practice material if needed.

In studying agreement of subject and verb, advanced pupils, particularly, should be taught to consult up-to-date authorities on current usage.

LITERATURE

Preliminary to the study of poetry consult the chapter on poetry in the language textbook.

In the study of poetry, the pupil distinguishes between narrative, descriptive, and lyric types. He studies the use of literary devices to project imagery and create mood (simile, metaphor, alliteration, and onomatopoeia). He learns that economy and precision are characteristic of poetic style and that words fit patterns of rhythm and rhyme. He appreciates humor in poetry.

Have the group write some original poetry. Let the young versifier write a poem instead of a report. Teach him what a cliche' is, and watch for progress in imagery and technique. Encourage him to experiment with a variety of poetic forms. A long-term activity is the preparation of long-term anthologies—preferably illustrated or annotated or both.

Bright classes may experiment with dramatic choral readings of poems, make scrapbooks of favorite poems, or report on books of poetry by favorite poets. The student who loves poetry and writes it himself may be encouraged to read good contemporary poems.

Read all the poems in the anthology. Memorize "Invictus" and/or any others that appeal to the pupils.

THIRD SIX WEEKS
STANDARD LEVEL COMPOSITION

Combine spelling and vocabulary activities. Relate the composition to the literature studied.

GRAMMAR

Modifying and connecting parts of speech

- Comparison of adjectives (Include adjectives that cannot be compared.)
- Comparison of adverbs
- Special attention to adverbs that modify adjectives and other adverbs
- Prepositions and prepositional phrases (Note: The preposition does not exist without its object.)
- Compound connective words
- Co-ordinating and subordinating conjunctions

Correct pronouns, including declension of personal pronouns

Thorough study of verbals stressing the possessive before the gerund

LITERATURE — NONFICTION

The teacher may make selections from articles, essays, and biographical material. The following are suggested for reading this six weeks:

STANDARD LEVEL LITERATURE

The **Teacher's Manual for Adventures in Reading,** by Lodge, Braymer, and Potell, pages 92-94, presents the following fifteen approaches for handling nonfiction. The authors suggest that any devices from the short story approaches can be tried too.

1. A **meet-the-press interview.** The author or subject of the selection grants a public interview to reporters. Either the teacher or a student acts as the person interviewed ed, and the class asks the questions.
2. The **sentence setting start.** Choose four or five sentences from different parts of the selection and read them to the students. See whether they can furnish the proper backgrounds for the sentences. What was the incident involved? What led up to it?
3. A **journalistic approach.** Write the six questions that newspaper writers are expected to answer in their "lead" sentence or sentences: **Who? What? When? Where? How?** and **Why?**
4. The **honor key device** for biographical material. Consider that the subject of the selection has been proposed for honorary

Society, which has these four ideals: Character, Scholarship, Leadership, and Service. How well does the person meet the requirements? Which qualities are most emphasized in the selection?

5. The **then-and-now comparison.** An approach of this involves bringing a selection up to date. What developments have taken place since the piece was written or the time when the incidents took place?

6. The **want-ad start.** Have your class write an ad designed to sell the selection to other readers. See how much they have to invest at ten cents a word to do the job. Vote on money best spent and put best ads on the blackboard.

7. A **fishing trip method.** Each pupil writes one question on a small slip of paper. (All slips are of uniform size.) These are placed in a covered box or a paper bag. Selected "fishermen" take turns drawing out questions and answering. If questions are duplicated, the fisherman may drop in his line again.

8. The **desert island test.** Suppose the entire class is shipwrecked on a desert island with the author or subject of a selection. Why would or wouldn't he (or she) make a good companion?

9. An **assembly introduction.** Suppose the author or the subject of the selection is to talk to the student body. Write, in five minutes, an appropriate introduction.

10. The **viewpoint beginning.** Have the class decide on the author's main point of view: "The author believes that . . ." Once the viewpoint is expressed in a neat, coherent sentence, select three or four steps which the author takes to establish his point.

11. The **snapshot album starter.** To use this device, have the class describe the most significant scenes which would yield snapshots that would tell the story in pictures.

12. The **five-point rating** chart. Set up columns on the chalkboard and get general class agreement on the number of points the selection rates in each category. At the end, draw connecting line or graph. (See Example Below)

13. The **jacket blurb composition.** Have a number of book jackets on display and read some of the blurbs. Give the class four minutes to produce a cover blurb for the selection. Read a number of them and post the best.

14. **Fan mail fun.** Everyone writes a brief letter to an author or person mentioned in the selection, praising or criticizing his actions or point of view. Five to eight minutes is recommended for this.

15. **Impromptu dramatizations.** Let groups of two or three pupils plan little playlets in which they improvise as they go along.

    Some suggestions:

    a. Three students comment on angles of the selection: What life was like back then; what they think an author or person must have been like as a ninth-grader; the general reaction to ideas presented, etc.
    b. Two students telephone each other about their assignment.
    c. A literary agent tries to sell the selection to a TV or motion picture director.
    d. A school newspaper reporter interviews the author, person written about, or parents of either.

Example:

	Beginning Interest	Sustained Interest	Closing Strength	Reading Ease	Colorful Expression	Worth-while Information
5						
4						
3						
2						
1						

e. An author discusses possible illustrations with artist or publisher.

"Bring 'em In at Idlewild"	Langewiesche
"Kitty Hawk"	Shippen
"Wings for You"	Earhart
"Lindberg"	Hagedorn
"Skyrocketing into the Unknown"	Coombs
"Your Trip into Space"	Poole
"My Papa"	Douglas
"My Grandmother and Her Many Harbors"	Chase
"The Thread That Runs So True"	Stuart
"Abe Lincoln Grows Up"	Sandburg
"Son of the South"	Holt
"A Good Deed Daily"	Cochran
"Every Dog Should Own a Man"	Ford
"The Private Life of Insects"	Dixon

BASIC LEVEL
COMPOSITION

Continued emphasis is placed on correct sentence structure and ordered sequence, and on mastery of basic functional spelling list for this grade level.

GRAMMAR

In slow classes avoid discussion of a phrase beginning with an **ing** word. Slow classes may concentrate on the avoidance of the double negative, "this here," "them books", "off of", and "played good".

Postpone until later the agreement of a pronoun with its antecedent and the predicate pronoun if the class is unable to master this concept.

LITERATURE

One very easy way to get the class started on the nonfiction section is to read the general introduction to them in **Adventures in Reading,** Olympic edition.

Give the class more information on the difference between fiction and nonfiction, but it is not necessary to go into detail. Explain the different divisions of nonfiction writing such as:

accounts of personal experiences
biography
autobiography
essay
article

Vocabulary development must be continued.

The **Teacher's Manual for Adventures in Reading** by Lodge, Braymer, and Potell pages 92-94, presents fifteen approaches for handling nonfiction.

ADVANCED LEVEL
COMPOSITION

Composition continues in the same pattern—extending vocabulary, learning to spell new words, correlating the composition with literature, grammar, and mechanics.

GRAMMAR

Excuse from drill pupils who make 100 per cent on the diagnostic test for this unit and who habitually use correct adjectives, adverbs, and prepositions in their speaking and writing. Be alert to these uses when a student contributes to a discussion, tells a story, or gives a report.

In teaching pronouns, excuse from drill pupils who regularly use pronouns correctly in speaking and writing and who make 100 per cent on the diagnostic test.

Take up the study of parliamentary procedure and practice it in realistic situations. Teach them to take accurate notes for the minutes of a meeting.

Write paragraphs to improve techniques of writing.

After a thorough study of verbals the bright students will have another way in which to express themselves with greater variety and force. This unit provides an excellent foundation for a study in effective communication.

LITERATURE

Perhaps the advanced group will want to read all the articles, essays, and biographies in the anthology.

If the teacher feels the class is fully able to grasp the distinctions, she might wish to go into detail about the various kinds of essays (formal, informal, descriptive, and critical).

The class may also study in detail the different divisions of nonfiction writing, such as accounts of personal experiences, biography, autobiography, essay, article, etc. This unit of work contains a wealth of opportunity for extension of vocabulary. Consult the **Teacher's Manual for Adventures in Reading** mentioned under the basic level.

FOURTH SIX WEEKS
STANDARD LEVEL
COMPOSITION

Continue spelling and vocabulary activities.

GRAMMAR—COMPOUND AND COMPLEX SENTENCES

Kinds of Clauses

Emphasize difference between phrase and clause and their use as certain parts of speech.

Relative pronouns and co-ordinate and subordinate conjunctions

Sentence Structure

Use independent and dependent clauses to combine and relate thoughts into one sentence.

Continually use knowledge of sentence structure in the improvement of written work.

Note especially:

Use of the compound and complex sentence in the correction of choppy style.

Over-use of the compound sentence in loose style.

Reduction of clauses in eliminating wordiness.

Use analyzing and diagramming to help students to grasp constructions.

Punctuation and Capitalization

A mastery of the rules of punctuation, with emphasis on the comma and the semicolon

A knowledge of the application of the capital letter

LITERATURE—PLAYS

The fourth six weeks is an appropriate time for the study of a Shakespearean play. The brighter students may enjoy **Midsummer Night's Dream** or **The Taming of the Shrew.** The slower students may confine their study to Lamb's **Tales from Shakespeare.**

Suggested List from Text

"The Stolen Prince"	Totheroh
"Never Come Monday"	Knight and Fox
"The Valiant"	Hall and Middlemass
"The Dancers"	Foote

BASIC LEVEL
COMPOSITION

Continue spelling and vocabulary activities.

GRAMMAR

Slow groups may postpone at this time the complex sentence and the use of the semi-colon in the compound sentence. Many teachers with slow and normal classes prefer to concentrate on the simple sentence throughout the ninth year.

LITERATURE

The study of a play will serve to acquaint young pupils with a type of reading which many of them have not attempted by themselves. The inexperienced reader, with practice, will discover that plays are not hard to read. If, however, a class finds this type of literature too difficult, the students may confine their study to Lamb's **Tales from Shakespeare.**

For aids in teaching drama, see the **Teacher's Manual for Advenures in Reading.**

Continue vocabulary development and spelling for accuracy.

GRAMMAR

Expect the bright pupils to express their ideas more accurately and vigorously by using the three kinds of dependent clauses. Challenge every loosely constructed compound sentence, every **and, so,** every case of improper subordination. This unit is training in thinking as well as in sentence construction.

Continue the writing of paragraphs, extending the vocabulary, and learning to spell new words.

LITERATURE

The literature has been discussed under the Standard level. Let the class put on a play.

FIFTH SIX WEEKS
STANDARD LEVEL
COMPOSITION

Continue spelling and vocabulary activities; correlate with the literature and the experiences of the pupil.

GRAMMAR

Since an intense study of the novel will be made this six weks, fewer topics of grammar are included.

Writing plurals and possessives of nouns

Avoiding run-on sentences and sentence fragments.

LITERATURE—THE NOVEL

Since **Great Expectations** is included in the anthology, **Adventures in Reading,** perhaps many teachers prefer to teach this novel. A detailed discussion of procedures for teaching **Great Expectations** is included in **Teacher's Manual,** pp. 150-162. Other teachers may wish to substitute a novel from **Recommended Reading List.**

BASIC LEVEL
COMPOSITION

Continue spelling and vocabulary activities; correlate with the literature and the experiences of the pupil.

GRAMMAR

In a slow class do not teach the possessive singular and the possessive plural on the same day. Omit the possessive plural if pupils have great difficulty with the possessive singular. Take up the plurals later.

Slow pupils may postpone the rules on compound nouns and collective nouns. They need abundant practice in building complete sentences, beginning every sentence with a capital, and ending it with a period, a question mark, or an exclamation point.

A slow group need not study sentence fragments analytically, but may concentrate on writing sentences that have subjects and predicates and make statements, give commands, or ask questions.

LITERATURE

If the pupils in a basic group are not capable of comprehending a full-length "adult" novel such as **Great Expectations** by Dickens, they should be helped by the teacher and by the librarian to find books at their own reading levels and on their interest levels.

ADVANCED LEVEL
COMPOSITION

Continue vocabulary development. Continue the writing program, relating it to the literature and the experiences of the pupil.

GRAMMAR

As usual, a pupil who makes 100 per cent on the diagnostic test may be excused from drill on writing plurals and possessives of nouns. Pretest to determine how much drill on run-on sentences and sentence fragments the advanced pupils need; watch for sentence errors in the writing.

LITERATURE

For literature follow the same guide as for the "Standard".

SIXTH SIX WEEKS
STANDARD LEVEL
COMPOSITION

Continue spelling and vocabulary activities in connection with the writing and the literature.

GRAMMAR

Build Better Sentences.

Emphasize the following:

Varying sentence beginnings
Avoiding redundancy
Condensing by the use of the appositive and participial and infinitive phrases
Achieving clarity by use of the direct quotation

Unify the year's work with a review of basic principles.

Near the end of this last six weeks, the teacher should give an overview of the year's work, stressing those principles which she feels should be understood and remembered above everything else.

LITERATURE—THE EPIC TALE

The complete **Odyssey** should be read and discussed in class, with readings in mythology assigned as outside preparation. The teacher is responsible for grounding the pupils in the nature and the conventions of the epic. For uniformity, the following definition may be used: an epic is a long, narrative poem told in a noble or dignified manner about the legendary deeds of some racial hero.

BASIC LEVEL
COMPOSITION

(Refer to "Standard".)

GRAMMAR AND LITERATURE

Slow groups may concentrate on clarity and correctness rather than on variety of sentences.

Teacher activity will be needed to provide some background in preparation for the study of the **Odyssey.** When this has been accomplished, the students will come to the **Odyssey** prepared for it as a stirring journey into the past if the teacher will communicate three cardinal points:

1. Epic literature is based on historical happenings. (There was a Trojan War. Whether there was a real Odysseus, we cannot say.)

2. Its events occur somewhere in the real world. (Ithaca, Troy, and Mount Olympus are real places.)

3. The problems and conflicts engaging its heroes are in essence the same as those man must face and resolve in any period of history. (Initiative and daring characterize Telemachus in the **Odyssey.**)

It is the responsibility of the teacher to help children understand that one of the fundamental reasons why the classics never die is that the problems that students have correspond, in some respects at least, to those which harass the heroes of classical literature.

The teacher might accent the dramatic story line, rather than the poetic form and content. Regard the **Odyssey** as an adventure story. The story elements to bring out and hold clearly in view are these:

- Odysseus' character and its role in his adventures
- the tension and suspense of his homecoming
- the fidelity of his dog, his old servants, his son, and his wife

ADVANCED LEVEL COMPOSITION AND GRAMMAR AN EVALUATION

By this time the advanced group should have achieved proficiency in expository writing of short compositions averaging at least 150 words. They should be able to write clear directions, definitions, and explanations. They should give reasons to support opinions and use concrete details in explaining general ideas. They should be able to construct unified and coherent paragraphs, using specific methods. They should have formed the habit of regularly using the dictionary for any kind of work they have to do. They should have learned to proof-read their written work, and to write a neat, legible final copy. Their sentences should be structurally correct and show concern for style. They should be able to use coordination, subordination, and parallelism, to place modifiers correctly, and avoid shifts in tense. They should practice word economy and choose exact words. In their descriptions, they should be able to convey sensory impressions through exact words and apt figures of speech - - similes and metaphors.

The suggestions concerning unifying the year's work for the standard will suffice for the advanced level.

LITERATURE

The study of the epic is the same for the standard and for the advanced level.

The **Teacher's Manual for Adventures in Reading,** Olympic edition, has very detailed suggestions for the treatment of the epic, the **Odyssey**—eleven pages of ideas, pages 139-149.

9TH GRADE ENGLISH RECOMMENDED READING LIST CLASSICS

Aldrich, B.	A Lantern in Her Hand
Bronte, C.	Jane Eyre
Bronte, E.	Wuthering Heights
Cather	My Antonia
	O Pioneers
	Shadows on the Rock
	The Song of the Lark
Church	The Iliad of Homer
	The Odyssey of Homer
Clemens	A Connecticut Yankee in King Arthur's Court
	Huckleberry Finn
	The Prince and the Pauper
	Tom Sawyer
Defoe	Robinson Crusoe
Dumas	The Count of Monte Cristo
Freedman	Mrs. Mike
Hilton	Goodbye, Mr. Chips
Jackson	Ramona
Johnston	To Have and to Hold
Kipling	Captain Courageous
	Kim
London	Call of the Wild
	White Fang
Nordhoff	Mutiny on the Bounty
Pyle	Men of Iron
Rawlings	The Yearling
Stevenson	Kidnapped
	Treasure Island
Street	Goodbye, My Lady
Tarkington	Monsieur Beaucaire
Verne	Around the World in Eighty Days
	Mysterious Island
	Twenty Thousand Leagues Under the Sea
Wyss	Swiss Family Robinson

FICTION

Aldrich, B.	A White Bird Flying
Aldrich, T.	Story of a Bad Boy
Allen, M. P.	Johnny Reb
	The White Feather
Allen, T. D.	Doctor in Buckskin
Balmer	After Worlds Collide
	When Worlds Collide
Beach	Run Silent, Run Deep
Boulle	The Bridge Over the River Kwai
Bristow	Celia Garth
Bro	Sarah
Dalgliesh	The Silver Pencil

Daly	Seventeenth Summer
Davis	A Friend of Caesar
Ellsburg	Ocean Gold
Erdman	The Edge of Time
Forbes, C.	Mama's Bank Account
Forbes, E.	Johnny Tremain
Forester	Captain Horatio Hornblower
Fox	Little Shepherd of Kingdom Come
Gallico	Mrs. 'arris Goes to Paris
Gipson	Old Yeller
Hawes	The Dark Frigate The Mutineers
Hough	Covered Wagon
Kantor	The Voice of Bugle Ann
Keith	Rifles for Watie
Kipling	Kim
L' Engle	And Both Were Young
London	Sea-Wolf White Fang
Morrison	The Lost Queen of Egypt
O'Dell	Island of the Blue Dolphins
O'Hara	Green Grass of Wyoming
Patton	Good Morning, Miss Dove
Richter	The Light in the Forest
Speare	The Bronze Bow The Witch of Blackbird Pond
Stone	The President's Lady
Tarkington	Alice Adams Penrod Seventeen

BIOGRAPHY

American Heritage	Thomas Jefferson and His World
Baker	The First Woman Doctor (Elizabeth Blackwell)
Benz	Louis Pasteur
Bigland	Madame Curie
Bowen	Yankee from Olympus
Brickhill	Reach for the Sky (Douglas Bader)
Bromfield	Grandma Moses
Brown	Young Nathan (Hale)
Chute	Shakespeare of London
Cody	Buffalo Bill
Considine	Babe Ruth Story
Clover	Theodosia, Daughter of Aaron Burr
Crawford	Little Princesses
Daugherty	Abraham Lincoln Daniel Boone
Desmond	Glamorous Dolly Madison
Eaton	David Livingstone Narcissa Whitman
Ewen	The Story of George Gershwin Tales from the Vienna Woods (Strauss)
Forbes	America's Paul Revere
Ford	Woodrow Wilson
Frank	Diary of a Young Girl
Garst	Amelia Earhart Buffalo Bill Custer, Fighter of the Plains David Livingstone Will Rogers
Gilbreth	Belles on Their Toes
Graham	Dr. George Washington Carver, Scientist Lou Gehrig, Quiet Hero
Gunther	Alexander the Great Roosevelt in Retrospect
Hamilton	Robert E. Lee
Hatch	Red Carpet for Mamie Young Ike
Hawthorne	The Romantic Rebel
Holbrook	America's Ethan Allen
Irwin	Young Bess
James	Six Feet Six (Sam Houston)
Judson	Andrew Jackson Boat Builder (Robert Fulton) George Washington Soldier Doctor (Wm. Gorgas) Thomas Jefferson
Keller	The Story of My Life
Komroff	Julius Caesar Marco Polo Mozart
Knapp	Eleanor Roosevelt
Kugelmass	Louis Braille
Lindbergh	We
Lovelace	Knute Rockne
Mann	Nathan Hale, Patriot
Marshall	A Man Called Peter
Meadowcraft	Boy's Life of Edison
Nicolay	MacArthur of Bataan
Nolan	Abraham Lincoln Florence Nightingale The Gay Poet (Eugene Field)
O'Brien	Will Rogers

Paine	Boy's Life of Mark Twain The Girl in White Armor (Joan of Arc)
Proudfit	River-Boy (Mark Twain) Treasure Hunter (Robert Louis Stevenson)
Purdy	He Heard America Singing (Stephen Foster)
Regli	The Mayos
Roosevelt	Roosevelt's Letters to His Children
Rourke	Davy Crockett
Sandburg	Abe Lincoln Grows Up
Schachner	Alexander Hamilton, Nation Builder
Sperry	John Paul Jones
Steffens	Boy on Horseback (Lincoln Steffens)
Stuart	God's Oddling The Thread That Runs So True Years of My Rebirth
Vance	The Jacksons of Tennessee The Lees of Arlington Marie Antoinette
Vining	Windows for the Crown Prince
Waite	How Do I Love Thee?
White	Daniel Boone
Wood	Walter Reed
Wright	Sam Houston, Fighter and Leader
Yates	Amos Fortune, Free Man

NON-FICTION

Anderson	Nautilus 90 North
Bulfinch	Mythology
Carson	The Sea Around Us
Dana	Two Years Before the Mast
Donovan	P T 109
Fitch	One God: The Ways We Worship Him
Foster	Abraham Lincoln's World Augustus Caesar's World George Washington's World The World of Captain John Smith
Gayley	Classic Myths
Halliburton	Complete Book of Marvels
Hersey	Hiroshima
Hogben	Wonderful World of Mathematics
Hoover	Masters of Deceit
Johnston	Roman Life
Ketchum	What is Communism? What is Democracy?
Landon	Anna and the King of Siam
Lindbergh	Spirit of St. Louis
Lord	Day of Infamy A Night to Remember
Malory	King Arthur
Overstreet	What We Must Know about Communism
Parkman	The Oregon Trail
Skinner	Our Hearts Were Young and Gay
Terasaki	Bridge to the Sun
White, A. T.	Lost Worlds
White, W. L.	They Were Expendable
Whitehead	The FBI Story

SHORT STORIES

Dickens	Christmas Carol
Hale	The Man without a Country
Harte	Any collection of his short stories
Henry, O.	Any collection of his short stories
Poe	Gold-bug and Other Tales

9th GRADE ENRICHED READING LIST

Atherton	The Conquerer
Austen	Pride and Prejudice
Barrie	Little Minister
Benary-Isbert	Dangerous Spring
Bennett	Master Skylark
Blackmore	Lorna Doone
Boyd	Drums
Bulwer-Lytton	The Last Days of Pompeii
Bunyan	Pilgrim's Progress
Cather	Death Comes for the Archbishop
Conrad	Lord Jim
Cooper	The Deerslayer The Last of the Mohicans The Pathfinder The Pioneers The Spy
Costain	The Black Rose The Silver Chalice
Crane	The Red Badge of Courage

Dickens	David Copperfield Great Expectations Oliver Twist A Tale of Two Cities
Dumas	The Three Musketeers
Edmonds	Drums Along the Mohawk
Ferber	Cimarron So Big Show Boat
Goldsmith	The Vicar of Wakerfield
Hawthorne	House of Seven Gables The Marble Faun
Hilton	Lost Horizon Random Harvest
Homer	The Iliad The Odyssey
Hugo	The Hunchback of Notre Dame Les Miserables
Kane	The Gallant Mrs. Stonewall The Lady of Arlington
Melville	Moby Dick
Michener	The Bridges at Toko-ri
Nathan	Portrait of Jennie
Nordhoff	Men Against the Sea Pearl Lagoon Pitcairn's Island
Orczy	The Scarlet Pimpernel
Sabatini	Captain Blood
Scott	Ivanhoe Quentin Durward The Talisman
Stevenson	The Black Arrow
Stewart	Nine Coaches Waiting
Swift	Gulliver's Travels
Wallace	Ben Hur
Wells	Seven Science Fiction Novels First Men in the Moon The Food of the Gods In the Days of the Comet The Invisible Man The Island of Dr. Moreau Time Machine War of the Worlds
Wister	The Virginian
Wren	Beau Geste

INTRODUCTION
SENIOR HIGH SCHOOL ENGLISH PROGRAM

There is no way, except an artificial one, to separate the English program for any particular year into three phases: composition, grammar, and literature. As the pupil reads, most writing will grow out of his reading experience. In the study of Chaucer's **Canterbury Tales,** for example, a composition may develop from this question: "Show that human nature has not changed since Chaucer's time. To back your ideas, point to specific characters from the 'Prologue' or the **Tales** themselves as well as to counterparts in modern life." The writing sample, in this case, is a natural outgrowth of the study of the literature. As the pupil writes, he should be conscious of proper sentence structure. He cannot construct sentences properly if he does not know elements of grammar—that a plural subject, for example, requires a plural verb or that the object of a preposition is in the objective case. In the senior high school, he must, as he writes his composition, be conscious of rhetorical principles, such as parallelism, proper subordination and coordination, correct placement of modifiers, and variation of sentences. As he develops his Chaucer theme, he must apply his knowledge of paragraph development, striving for unity, coherence, and emphasis in each paragraph as well as in the whole composition. Can he develop paragraphs by definition or comparison and contrast? Does he make logical analogies? Has the student's vocabulary grown with this study?

When the teacher evaluates the student's Chaucer composition, he must keep in mind that this selection involves a study of all phases of the study of English and must evaluate it accordingly. In addition to checking mechanics, organization, content, and word usage, the teacher must consider the student's interpretation of the literary selection and understanding of Chaucer's characters. Does he have an understanding of human nature as Chaucer portrays it within his characters, or does he have an entirely different conception from that of Chaucer? Are his comparisons with modern counterparts sensible?

In this same study of Chaucer's **Tales** there will be ample opportunity for oral expression, just as there will be in the study of every literary selection. From day to day, class discussions will grow out of the reading. Pupils may discuss orally what they have included in their compositions. They may show orally that Chaucer is a realist, a humorist, or a satirist. Often is these discussions, the different types of discourse will be practiced. Even though the pupil may not be aware of the type, he will actually be using methods of persuasion or argument. Making use of the oral discussions that arise from day to day in connection with the study of literature offers one of the best opportunities for practicing principles of good oral expression.

There will be, of course, reports and panel discussions by the pupils and explanations and lectures by the teacher that will offer opportunities for note-taking both in class and in the library. The pupils who plan to go to college need this training in note-taking.

Teachers, experienced and inexperienced, must remember that all phases of the English course should develop concurrently—there should not be a separation into time and subject matter units, such as grammar three weeks and literature three weeks, with composition sandwiched between the two.

ENGLISH 10

Although each year in the senior high school is a crucial one in the development of the English program, perhaps none is more important than the tenth. By the end of this year, students should have, for the most part, their preparation in grammar. In the eleventh and twelfth grades, there are usually reviews of grammar to keep the students fresh and alert, but the teacher should be able to focus the student's attention and practice on rhetorical principles rather than on basic elements of grammar. Teachers, then, should make a special effort to have students adequately prepared in grammatical elements by the end of the sophomore year.

Many students at this grade level are mature enough to assume a more thoughtful, critical attitude in the study of literary selections and in developing oral and written compositions. The maturity demonstrated in critical analyses, short stories, poems, and other forms of written work by tenth grade pupils is almost unbelieveable. From most of these students, teachers should expect and demand work of high quality.

COMPOSITION

In the sophomore year the general aim is the writing of the short theme of, preferably, three paragraphs (not less than three nor more than five). The enabling objective, however, is further emphasis on formal paragraphing, and in slow classes the enabling objective may be the only one reached.

> Topic sentences, opening and closing sentences, unity, and coherence should be stressed.
>
> Paragraph development by details, examples, illustration, definition and explanation, and comparison and contrast should receive attention. Teaching these methods

means training the pupils to think in these patterns. The teacher can go only so far as the maturity of his pupils will permit, but the first three methods should be well within the range of the average sophomore student, and all of them are in the

reach of the advanced section.
In teaching the writing of the three-and-four paragraph themes, the teacher should emphasize planning, outlining, paragraph development, and coherence.

Planning and paragraphing in business letters and friendly letters should continue.

The work in vocabulary building and usage should continue with increasing emphasis. The following texts provide material and information for extending vocabulary: **English in Action,** Course Two, pp. 81-110, **Adventures in Appreciation,** p. 737, "Glossary," pp. 739-748.

Writing the book report is another phase of the composition work in English 10. The written book report should be of the essay type, which may include a summary of the contents, discussion of features of special interest, and an intelligent evaluation.

Mastery of the ability to write clear and varied sentences, the teacher must remember, continues to be the most important aspect of the program for equipping the pupil to write effective paragraphs and themes.

BASIC LEVEL

If students are divided into the three levels, the student at the basic level in the tenth grade will develop simple topics into compositions of one or two paragraphs. He may practice writing one paragraph that develops a topic sentence; or he may write a two-paragraph report on a book from an approved list. He may give title and author and tell what the book is about, or he may discuss the most interesting character or the most exciting incident. These basic students should, perhaps, write friendly and business letters. The business letters may be letters of application, of request, or claim letters. As an outgrowth of studying a literary selection, a simple composition may result; for example, in correlation with the study of **Idylls of the King,** the basic student may write a theme on the topic "My Favorite Knight." In developing compositions of any length, the teacher should require sentence clarity and conciseness.

STANDARD LEVEL

Students at the standard level should be expected to accomplish, for the most part, the aims listed at the beginning of this discussion, "Composition." The topics for themes should be of a more complex nature than are the topics for the basic group. The student should give attention to transitional expressions between paragraphs, to appropriate openings and endings, to varied and nonrepetitious diction. In writing a book report, he should assume a more critical attitude than that of a basic student, supporting his judgments with evidence. Perhaps this student's composion growing out of the **Idylls of the King** might be concerned with an explanation of the deterioration of the organization of the Knights of the Round Table. In these compositions the student at the standard level should practice word economy, should choose exact words, and should write sentences that are structurally correct.

ADVANCED LEVEL

At the enriched level emphasis is on depth and quality. Although creative writing may be encouraged, stress should be placed chiefly on exposition. The student should be able to write clear directions, definitions, and explanations, giving reasons to support opinions. He studies the person, object, or scene he intends to describe, noting significant details, and in his descriptions conveys sensory impressions through exact words and apt figures of speech. He uses co-ordination, subordination, parallelism, and places modifiers correctly. He also avoids shift in tense. The pupil at the enriched level should make critical evaluations of books read. Instead of the simpler topics concerned with the **Idylls of the King,** his theme may involve a careful study of the short poem, "The Lady of Shalott" and the longer idyll "Lancelot and Elaine," showing similarities and differences between the two and showing that the more elaborate story of Elaine and Lancelot seems to be based on the same legend as "The Lady of Shalott," written earlier.

FIRST SIX WEEKS
STANDARD LEVEL
GRAMMAR AND RHETORIC

The objective in the intensive review (or reteaching) of grammar in the tenth grade is to complete this mechanical phase of the pupil's equipment and, thus, dispense with concentrated class study of it thereafter—in order to clear the way for more extensive adult and creative work in literature and composition during the all-important last two years of the pupil's study of English in high school.

Construction of the Simple Sentence

For thorough knowledge of all parts of speech, review or reteach all parts of speech.

Punctuation and Capitalization of the Simple Sentence and Quotation

Review the rules of punctuation and capitalization with emphasis on the comma and quotation marks.

LITERATURE

Here, at the turning point of the English program, the teacher of English II should strive to keep his pupils reading for pleasure; but he should also begin seriously to teach structure in a work of art, to bring his pupils into an awareness of the writer's purpose, or theme and how it may be discovered, to bring them to recognize the use and purpose of irony and symbolism and to understand wherein the artistic portrayal of life differs from reality, wherein it is true because of those very differences. The level of appreciation the teacher can hope to achieve will not be that to which he may aspire with a pilot section, naturally; but he will be able to bring average sophomores to feel, perhaps, the first faint beginnings of an intellectual activity which well may prove, in its motivation, to be the turning point in the pupil's scholastic career.

Short Stories

(A unit of selected short stories from the nineteen in the anthology, **Adventures in Appreciation**) For ideas on teaching the short story, refer to "Plan for the Study of the Short Story" in the ninth grade advanced section.

The following are suggested stories for the standard level:

"Blue Jays"	Twain
"The Affair At 7, Rue de M____"	Steinbeck
"The Red Dog"	Maier
"The Archbishop's Candlesticks"	Hugo
"The Hat"	West
"Big Two-Hearted River"	Hemingway
"The Gift of the Magi"	O. Henry
"The Terrible Miss Dove"	Patton
"The Heathen"	London
"Quality"	Galsworthy

BASIC LEVEL
GRAMMAR

If the teacher finds that slow pupils cannot grasp more difficult concepts like noun used as adverb, omit these sections when teaching the parts of speech. Give students only what they can profitably absorb. In very slow classes the teacher may wish to concentrate upon common usage errors as found in the pupils' own writing, omitting problems of classification.

If the broken quotation is taught, go slowly with frequent drill. The teacher may have the students bring to class sample sentences taken from newspapers and magazines that illustrate the use of quotation.

LITERATURE

Short Stories

The teacher will need to give the pupils the historical development of the short story and the classifications of the short story. With the slow pupils the teacher will help the pupils identify their own personal problems and experiences with those of the characters in the stories.

The following are some suggested activities for slow pupils:

Write a one-sentence summary of the plot of a short story.

Tell the class a favorite short story.

Become acquainted with some of the best known short story writers.

Prepare brief outlines of stories read. This will give the teacher an opportunity to teach outlining in a meaningful situation.

Each pupil should compile a list of unfamiliar words from the short stories and any other reading matter.

ADVANCED LEVEL
GRAMMAR

If bright pupils are already using the skills presented in the standard section, ask these boys and girls to review the chapter and to complete Mastery Test. Excuse from drill those pupils who make 100 per cent on these tests. Let these bright pupils work on an individual or a class project (an investigation of American folklore, for example, in connection with the practice on recognizing the parts of the sentence), or read.

The bright students may be assigned to help slower students on a voluntary basis.

LITERATURE

Short Stories

In addition to using the "Plan for the Study of the Short Story," discussed in the ninth grade, the bright students may pursue these additional activities:

Take notes as the teacher tells something of the development of the short story and explains some of the main characteristics and elements of the short story.

Compare or contrast persons, events, and ideas.

Write character sketches.

Participate in a panel discussion such as "Why We Read Short Stories."

Write a brief review of a story, making pertinent comments about the plot, the climax, and personal relations.

Select other stories for independent reading.

SECOND SIX WEEKS
STANDARD LEVEL
COMPOSITION

Tenth graders should now be able to develop written expression related to life experiences and to reading material. Emphasis should be placed on organization, choice of words, sentence variety, paragraph unity, qualities of narration, description, and exposition. Pupils should be meticulous in the punctuation of adverb clauses and adjective clauses.

GRAMMAR AND RHETORIC

Elements of rhetoric—such as faulty reference of pronoun; needless shifts of subject, tense, number, voice, and mode; and non-parallelisms of various kinds—should be allotted some space in the program for English 10 and should receive as much emphasis as the preparation and progress of the pupils of particular sections allow.

Using Compound and Complex Sentences Effectively

Phrases and clauses should be reviewed or retaught, giving particular attention to the more mature constructions (that is, nominative absolute, introducing participial phrase, gerund, infinitive phrase, and subordinate clause) and bridging the gap between recognizing and using a given construction in the pupil's compositions.

Analyzing and diagramming mature sentences will help the pupils grasp construction.

Punctuation and Capitalization

Review the rules of punctuation and capitalization with emphasis on the comma, semicolon, colon, dash, and quotation marks. The teacher will recall that all punctuation, save possibly in the case of new students, is review work for the pupil, and that correct punctuation should be recognized by the pupils. Consequently, his grading of all errors in punctuation should be severe.

LITERATURE

Short Poems (a unit of selected narrative, descriptive, humorous, and lyric poetry from the collection in the anthology, **Adventures in Appreciation**)

The purpose of this unit is to select and present poetry that the student will enjoy and that will at the same time give him a wide range of poetic experiences.

If the teacher can capitalize on current interests, teaching will be more effective. Bulletin board scenes, listening to recordings of good poetry well read, and organizing poetry around a theme within the adolescent's range of experience will aid in arousing the needed interest and in holding attention. The moods of the students change just as the mood of the poet. Then tenth grade student, however, has begun to discipline his thinking and is able to get into the mood of the poem when a little interest has been aroused.

After interest is aroused, motivation may continue through participation in reading, analyzing and interpreting in accordance with the student's interest for the moment. The teacher has to bear in mind that poetry must be selected in the range of the adolescent's experiences. The tenth grade adolescent will not react to the deep philosophical and satirical trends that would meet with interest in the twelfth grade, but he will react to the poet's moods that are similar to his own. More oral and listening activities are helpful: but some follow-up written activities, in which the student's power of reasoning is challenged, are necessary.

The teacher should emphasize:

Poetry, a medium of expression
Devices or tools used by poets—rhythm, rhyme, meter, figures of speech, sounds, word pictures
Inspiration and pleasure from reading poetry
Development of personal tastes and interests
Opportunities for self-expression

Suggested Activities

To achieve the desired outcomes, the student may

Read simple lyric and narrative poems.
Listen to records of good poetry.
Listen as the teacher reads selected poems to the class.
Read a favorite poem to the class.
Collect poems for notebook.
Make posters illustrating a favorite poem.
Select vivid lines of figures of speech from poems.
Write an original poem.
Paraphrase a favorite poem.
Write an essay on a subject
  "What Poetry Means to Me,"
  "Pictures in Poetry."
Memorize favorite poems and quotations.
Become acquainted with some of the writers whose poems are studied.

BASIC LEVEL
GRAMMAR

In taking up compound sentences the teacher needs to give the pupils only what they can absorb in small units and with frequent drill. He will need to stress that punctuation is no frill but an essential in conveying thought accurately, that muddled punctuation often means muddled thinking. Even the tenth-grader in the basic level needs to add variety to speaking and writing by occasionally changing two or more short sentences into a compound sentence or even a good complex sentence. As these sentences are studied, the teacher will, of course, teach the needed capitalization.

For practice in using the semicolon in compound sentences, the teacher may have the pupils find in a newspaper or magazine and bring to class some compound sentences in which a comma and a conjunction are used and others in which a semicolon is used. Later, perhaps, the pupils will write illustrative sentences.

LITERATURE

Short Poems

The love of poetry cannot be drilled into pupils; it must be cultivated. The teacher should read poems aloud and play records of good poems for the class. After reading or playing some poems, the teacher may suggest that the pupils find in a book of poetry or an anthology a poem that they enjoy.

Classes that are not immediately interested in reading poems may enjoy group or choral reading. All types of voices, light and heavy, a monotone or a shy whisper, blend together. All should get the rhythm with the more musical voices reading the solo parts. Before reading, check to see that all students know (1) the meaning of the poem; (2) the correct pronunciation of all words; (3) whether the poem is intended to amuse, tell a story, inspire patriotism, or describe a place or a mood; (4) the part each is to take in the reading.

Some poems that have been found interesting for slow pupils include the following:

"Casey at the Bat"	Thayer
"Western Wagons"	Benet
"Jonathan Bing"	Brown
"Swift Things Are Beautiful"	Coatsworth
"The Plaint of the Camel"	Carryl
"The House with Nobody in It"	Kilmer
"The Name of Old Glory"	Riley

ADVANCED LEVEL
GRAMMAR

In a bright group use mastery tests as a pretest to find out what to emphasize. As an extra activity these students may prepare a bulletin board display of newspaper articles in which complex sentences have been used effectively. Then they may prepare a chart showing how the same facts may be included in two simple sentences—one compound sentence, and one complex sentence.

LITERATURE

Short Poems

In addition to doing the activities listed for the standard level, the advanced students may enjoy discussing the following questions:

What are some of the characteristics that make poetry a challenging genre for reading and writing?

How does poetry mirror individual writers and the age they represent?

What are some of the significant themes of American poetry which stimulate responses to the beauty of poetry as well as to the ideas of the poet?

THIRD SIX WEEKS
STANDARD LEVEL
COMPOSITION

There should be continued experiences in written expression of various types previously listed; systematic effort to improve sentence sense; organization of material by note-taking and outlining; presentation of ideas in well-constructed paragraphs; practice in evaluating written work and in revision; recognition of values in creative self-expression; use of punctuation to convey meaning; punctuation of adjective clauses, adverbial clauses, and nonrestrictive phrases. The pupil should use idioms satisfactorily.

GRAMMAR AND RHETORIC

Much practice in avoiding run-together sentences and sentence fragments is needed by tenth grade pupils.

The oral approach is helpful in developing a pupil's sentence sense. The incompleteness of a sentence fragment is more readily apparent to a student when he reads it aloud: the premature period jolts him. His voice is still up, and his mind recognizes that the thought has not been finished. When the teacher assigns a composition to be written at home, he should ask the pupils to proofread orally before making a final copy. It is most effective to have all the pupils correct run-together sentences in their own themes and the themes of their classmates.

Writing Complete Sentences

Avoid run-together sentences and sentence fragments.

Recognizing and avoiding sentence fragments will take much effort for many tenth graders. In order to correct this fault the pupil must know the following grammar terms: participial phrase, prepositional phrase, subordinate clause, appositive, and infinitive phrase. If the pupil needs to do so, he may look these up in the handbook part of the grammar being used.

The pupil needs to learn that a group of words is a complete sentence when it has a subject and a verb and expresses a complete thought.

Words ending in **ing,** like **lying,** are not verbs when they are used alone. Unless a word ending in **ing** does have a helping verb, it cannot be used as the verb in a sentence. The following helping verbs may be used with words ending in **ing** to form a verb phrase:

am
are
is
was
were

will (shall) be
has been
have been
had been

can (may) be
could (should, would) be
will (shall) have been
might have been

The sentence fragment concept to be understood is the following: A sentence fragment is a group of words which does not express a complete thought. Since it is part of a sentence, it should not be allowed to stand by itself, but should always be kept in the sentence of which it is a part.

The Phrase Fragment

A phrase is a group of words acting as a single part of speech and not containing a verb and its subject. There are many kinds of phrases (participial, gerund, prepositional, infinitive), but regardless of their kind they have one important characteristic—they are parts of a sentence and must never be separated from the sentence in which they belong.

Examples of the unattached phrase fragments follow:

Fragment: On the school steps I saw Alice. Waiting for her mother to pick her up. (This participial phrase fragment modifies Alice. It should be included in the sentence with the word it modifies.)

Fragment Removed: On the steps I saw Alice, waiting for her mother to pick her up.

Fragment: The new cottage is on the north side of the lake. At the edge of a grove of pine trees. (This prepositional phrase fragment modifies the verb **is** telling where the cottage is. The phrase belongs in the sentence.)

Fragment Removed: The new cottage is on the north side of the lake at the edge of a grove of pine trees.

Fragment: My parents finally gave me permission. To go with Bill to the game at West Point. (Here an infinitive phrase fragment has been separated from the word **permission,** which it explains.)

Fragment Removed: My parents finally gave me permission to go with Bill to the game at West Point.

The Appositive Fragment

A second type of fragment is the appositive fragment. An appositive is a word or group of words which follows a noun or pronoun and means the same thing. It explains the noun or pronoun which it follows. In the following example the appositive has been incorrectly separated from the sentence in which it belongs.

Fragment: Uncle Frank came bearing gifts. A wrist watch for Jean and a ring for me.

Fragment Removed: Uncle Frank came bearing gifts, a wrist watch for Jean and a ring for me.

The Subordinate Clause Fragment

A third type of fragment is the subordinate clause which is incorrectly separated from the sentence in which it belongs. A clause is a group of words containing a subject and a predicate and used as a part of a sentence. A subordinate clause does not express a complete thought and cannot stand alone.

Fragment: I was grateful for his financial assistance. Which enabled me to go to college.

Fragment Removed: I was grateful for his financial assistance, which enabled me to go to college.

The pupil must master this concept: Do not separate a phrase, an appositive, or a subordinate clause from the sentence of which it is a part.

Agreement of Verb and Subject

Review the inverted sentence, phrase after subject, positive and negative, predicate noun and collective nouns.

This unit of work is closely related to the preceding training in recognizing subjects and predicates and provides further training in finding subjects and predicates.

For a good drill with **don't** and **doesn't,** the teacher might require the students to make up questions that require a negative answer using either **don't** or **doesn't.**

Examples: **Doesn't** Don own a Renault Dauphin? No, Don__________

Don't the boys enjoy a rainy Saturday at camp? No, the boys_____

Have the pupils make up sentences of their own beginning with **There were** and **There was.** Provide rapid drill on this point.

Since habit formation is a major objective, rapid drill is highly important.

LITERATURE

Nonfiction

In studying nonfiction, the student should be taught to note the author's general plan. He should know how to select the main idea and supporting details. He must learn to distinguish between fact and opinion in drawing inferences and conclusions. Teach the student to note the point of view employed and to be aware of humor.

True Narrative

In this area the pupil should learn to appreciate man's inquiring spirit and his search for life's deeper meaning in natural phenomena.

Biography

The pupil should understand that the biographer should be selective in choosing detail but honest in portraying the character. The student should be taught to recognize the difference between factual biography and fictionalized biography.

He should develop a sympathetic understanding of human nature through understanding individuals, their problems, and their achievements.

Personal Essay

The student should know what a personal essay is. He should be able to find in essays ideas which he can relate to his own thoughts and experiences.

While keeping separate the main types of nonfiction (true adventure, biography, and essay), the nonfiction unit is organized around the theme of man's persistent search to find meaning through three important spheres of life: (1) The Challenge of Far Frontiers; (2) The World of People; (3) The World of Mind; This organization gives idea-centered lessons but develops appreciation through understanding of types of literature.

The following selections depict man's desire to explore the physical world; they are "action" pieces dealing with frontiers of land and sea.

"Victory on Everest"—Ullman
(the story of mountain triumphs in our day)

"The Sourdough Expedition"—Ullman
(fun for the class and, at the same time, will further develop appreciative understanding of irony)

"Caves of Adventure"—Tazieff
(depicts the challenge of another far frontier through the experiences of a daredevil geologist who became a cave crawler)

"Kon-Tiki"—Heyerdahl
(great sea adventure story of our time)

"The Blue Continent"—Quilici
(photographer pictures some of the mystery and beauty of an expedition's experience with the blackfish in the Red Sea)

"Operation Deepfreeze"—Dufek
(how Admiral Dufek delivered five hundred tons of equipment needed to build a station at the South Pole for the United States)

Instead of the usual class discussion of these selections, a round-table discussion led by a student will give variety and will prove an adequate summary.

For evaluating the unit such questions as these might be used if the teacher wishes pupils to write about this part of the nonfiction selections: (1) If you could have been a member of one of the expeditions, which would you have chosen? Why? (2) Using examples from the unit, tell why you agree or disagree with this statement: One cannot escape the consequences of his decisions.

The teacher may introduce the study of biography, putting emphasis on values from reading biography, on common elements in human experience—past and present characteristics essential to successful living—and on desirable character traits discovered. For composition, the pupils may write individual essays on the outstanding characteristics of great men, and write autobiographical sketches.

The teacher will perhaps arrange for a class committee to prepare a bulletin-board display on biographies. After starting the biography unit, the teacher might on the second day or third day ask the pupils to jot down on a slip of paper the kind of person they would most like to read about. Several categories may be mentioned and placed on the board. For example:

1. Immigrants who came here as "greenhorns" and found their places as U. S. citizens

2. Handicapped people whose "will to win" carried them through
3. People who served the world through science
4. Great athletes who were also great men and women
5. Family circle
6. The "young years" of interesting people
7. Famous Americans who changed history

After considering the category selected by each student, the teacher will be in a position to recommend books to each member of the class. The pupils should make their selections from the **Recommended Reading Lists.**

In introducing "The World of People" unit, the teacher might write on the board the statement: "Getting along with others is a process of 'give and take.'" Then he will need to ask the pupils the meaning. He might follow with such questions as: (1) What happens to a person who doesn't understand how to get along with people? (Shyness, loneliness, in some cases belligerence.) (2) Can reading help us to understand others? (3) Do you think biographies have any special merit that other types of literature may not have? (Stirring evidence that the world has been full of men and women strong enough to mold events rather than to be overwhelmed by them.

The following biographies and autobiographies deal with a time which will be of interest to pupils, the time in which they find themselves: the period of youth.

"Windows for the Crown Prince"—Vining

(Elizabeth Gray Vining's remarkable mission as tutor and friend of Prince Akihito from 1946-50)

"Preparing for College"—Steffens

(selection from one of the outstanding books of our time will encourage high school pupils to analyze themselves in relation to their education)

"On the Road"—Sandburg

(selection from Sandburg's autobiography deals with his acceptance of the problems of loneliness and struggle—a sign of maturity is a person's willingness to accept the pain as well as the glory of growing up)

"Almera Hawley Canfield"—Canfield

(learning about the author's great-grandmother gives the reader insight into the spirit of integrity and stability characteristic of New England)

"The Fields of Home"—Moody

(autobiographical study of a boy's growing ability to understand "the world of people")

The following essays and articles should help pupils realize more fully than before how stimulating new ideas can be and how much fun it is to think and grow. The teacher will need to point out to young readers that the essayist shares both his ideas and his personality.

"Three Days To See"—Keller

(central thought "The seeing who see not" is one which will sharpen the reader's sense of values concerning the world about him)

To show pupils just how little they observe, the teacher might have them put their heads on their desks and shut their eyes and think for a minute about what they would miss most if they were to remain in the world of complete darkness.

Before the class reads "Three Days to See," the teacher will need to make arrangements for a bulletin-board display featuring the works of famous artists whom Miss Keller names. The display entitled "What Is Your Art IQ?" can feature the work of the artist, with the characteristics of his work and description by using library sources or any other aid available. The following are artists whose works should be featured:

Michelangelo: Great Italian painter, sculptor, and architect of the Renaissance. He spent four years painting the ceiling of the Sistine Chapel in Rome. The theme of the painting is man and his redemption.

Raphael: Italian painter of the Renaissance who is noted particularly for his beautiful madonnas.

Leonardo da Vinci: Italian painter and sculptor whose most famous paintings are the "Last Supper" and "Mona Lisa".

Titian: Italian painter who stands unrivaled as a master of color. Three of his masterpieces are "Man with the Glove," Christ and the Tribute Money," and "Assumption of the Virgin."

Rembrandt: Dutch painter who drew his material from the common world. Few have rivaled him in color and character, and none in the management of light and shade. His most famous work is "The Night Watch."

Veronese: Italian painter whose work fascinates the eye with glitter and pomp of Venetian life.

El Greco: Painter of the Spanish school who did excellent portraits.

Corot: French landscape painter who is especially known for the beauty of his still water scenes.

This is a chance to bring art into the English classroom and introduce to some students a world about which they know nothing. It is advisable to select pictures which a novice can enjoy. Perhaps the teacher will want to feature in a prominent place the quotation from Helen Keller's essay that appreciation must come after the eye has been educated.

Thoughtful consideration and discussion of this essay can further develop the student's understanding of true maturity.

For vocabulary improvement the teacher may wish to reinforce the words in the footnotes by teaching pupils how to use context by having them mention clues in context that would lead to the meaning of the word. The following might be used: **static,** where comparison is a clue; **kaleidoscope,** where an explanatory phrase before the word is a clue; **lethargy**, where a previous sentence gives a synonym; **dormant,** where the mood established by the whole paragraph gives a clue.

For enrichment perhaps the teacher will want to read Sara Teasdale's poem "The Coin" to tie in with the statement in the essay that three days of sight would give Miss Keller glorious memories. Some suggested titles for compositions are: "If I Had Only Three Days To See," "Minds, Too, Can Be Blind," "A Picture in My Memory."

"A Letter to a Fan"—Pease

(a detailed discussion of the steps involved when one truly reads a book; one of the most rewarding selections in the book in teaching young people the enjoyment and wisdom found when a reader uses all of his faculties in "the world of the mind" to read a book)

The teacher may want some student to give a report on "The Nightingale" by Hans Christian Andersen. After the essay has been read and discussed, the teacher might wish to ask pupils what help Pease gives at the end of the essay to fix the important ideas of the essay in the reader's mind.

For vocabulary enrichment the pupils will benefit from listing key terms connected with fiction which the truly mature reader should understand, such as escape fiction; realism; universal truths; symbolism; romantic viewpoint; human, material, and ethical values; literal and figurative language.

The teacher may wish to have pupils read a novel from the **Recommended Reading List** in connection with this essay by Pease. The pupils should not select escape novels. Their reports could be written or, if oral, given in panel groups with a common theme such as "Family Living," "Growing Up," etc., for each group. Whichever method is used, pupils may do a more organized and thorough job if you give them a guide such as the one following **Silas Marner** in the "Sixth Six Weeks."

"Irtnog"—White

(deals with reading habits and teaches an appreciation of good literature; excellent values and student appeal)

Pupils should be reminded to keep in mind what Pease has had to say about values a mature person should get from a book. Then consider E. B. White, a keen judge of American life, is right in finding the reading habits of American adults laughable and immature. The teacher will need to be sure that the pupils understand they are reading on two levels: (1) an exaggerated description that offers good fun and (2) a serious discussion of the "foolishness of some of our ways." **Many Voices 4** album has the recording of "Irtnog" by Hiram Sherman. The teacher might want the pupils to follow along in their books as the recording is played.

To start the discussion after the pupils have read the essay the teacher may ask, "A very immature reader would see only which level of the essay?" He might introduce the more serious level with the question, "What level would the mature reader find and what 'secret cargo' would he discover?" After the discussion period, try to let the pupils arrive at a wise conclusion through their own reasoning. It is helpful to guide them through questions rather than explanations. For instance, if students accept only the literal surface statements of the last paragraph, these questions might help them: "Is there a double meaning in the phrase 'a green world'?" "How does the last paragraph show people were reading for the wrong purpose?" "What do you suppose E. B. White really wants people to do?" "Do you think this essay could be reduced to three sentences?" After the pupils have discussed the absurdity of such a condensation, they might fill in the blanks in this formula: "The better a piece of literature is, the__________ difficult it would be to condense without losing its value; the more a piece of literature tends toward being 'escape' literature, the__________ difficult it would be to condense." The pupils might consider reducing "Three Days To See" to understand how human values, theme, and under-the-surface elements would be lost.

For composition work the students may enjoy trying their skills at writing a satirical essay on some phase of school life, such as study habits, participation in too many extracurricular activities, etc.

"Gift from the Sea"—Lindbergh

(a clarification and solution for the frustration of having "too many things to do;" how to achieve a unity within oneself amid all the conflicting pulls and tensions of twentieth-century life)

To help pupils understand Anne Lindbergh is speaking of a problem they have, the teacher might put the names of the days of the week on the board and ask students to list school, community, job, and home responsibilities for each day. A visual representation of the crowded schedule should impress students and make the work meaningful.

Since the essay demands careful comtemplation, an oral reading of the essay is recommended (teacher reads and explains). In the discussion following the reading, perhaps a fuller appreciation of the essay will come through making a connection between Mrs. Lindbergh's way of saying things and the Howard Pease essay; e.g., symbolism of hermit crab, figurative language of "in grace," etc. These will become more meaningful, also, in proportion to the applications made. For instance, "in grace" is probably expressed in high school talk as "on top of the world." Encourage specific examples of how that feeling can help students in various areas—a ball game, a declamation contest, etc. The teacher should try to bring an awareness of the fact that no easy solution exists for the problem: the finding of the balance in which peace will be a part of the achievement and responsibilities one has chosen.

For vocabulary improvement the teacher may point out that this selection had many words that we call abstract. Perhaps, we can best describe the meaning of abstract by defining its opposite, concrete. If something is concrete, it is specific and definite. Anything that one can taste or smell or feel or see or hear—a typewriter, for example—may be described as concrete. There is not much chance of misunderstanding what is meant by words that stand for something which may be very real but which cannot be seen or touched. Universal truths, democracy, welfare, individualism: all of these terms are in the realm of the mind. We call such words abstract. Often if the reader does not stop to think about them, he will have only a hazy idea of what the author is discussing.

The teacher may wish to have the pupils check back to see whether they can explain the following abstract ideas in terms of concrete examples:

(For instance, if the abstract term sweetness had been used, you could give as a concrete example the taste of sugar.)

1. "social and cultural pressures" (invitations to the right parties, making the team, getting passing grades)
2. "contradictory tensions" (the feeling a student gets when the band director and the football coach announce practice at the same time)
3. "renunciation of the world" (a hermit or a recluse)
4. "material possessions" (automobile, stereo, billiards)
5. "centrifugal activity" (pump, water running down the bathtub drain)

The same theme is treated in the poems: William Wordsworth's "The World Is Too Much With Us" and Ogden Nash's "I Will Arise and Go Now," in **Versus.**

As the subject for a composition the teacher might ask for a description of an experience which has taught an important value in life. It might be called "My Gift from ____________." Such a project might be introduced by asking pupils if they feel everyone should take a seashore vacation since Mrs. Lindbergh gained so much from hers. Pupils will probably bring out the idea that each must find important truths in his own way.

"Out on a Limb with Father"—Pine

(inspiration to other high school students to show what they can accomplish in a field which most consider reserved for adults)

Michael Pine's clear thinking and clever writing make this essay good for reading aloud. Besides deriving enjoyment from the essay, the pupils should be encouraged to take careful consideration of the underlying ideas.

If pupils become interested in doing some critical viewing of TV family dramas, they might hold a round-table discussion. Before investigating, they need to build a preliminary outline to follow in taking notes, such as:

1. Definition of the problem

2. Analysis of the problem
    a. Extent—number of unrealistic family stories
    b. Causes of the problem
        (1) An uncritical audience
        (2) Problems unique to TV
    c. Effects of the problem here and abroad
3. Suggested solutions for the problem
4. Evaluation of solutions

"The Man in Asbestos"—Leacock

(an allegory; a glimpse of the world of the future; the things and events described are important chiefly for the meaning that they shed on life today)

By reading this selection the pupils will have an opportunity to bring together the concepts and the reading skills of previous essays and will realize that it is fun to think and to dig for the "secret cargo" of literature.

One of the chief appeals of this essay is its suspense. One must be careful not to give any hint about the outcome of the trip through time.

Before any discussion of the selection takes place the teacher must be sure that all pupils understand the meaning of allegory. The class should express their ideas with a final definition, stressing the point that an allegory, like a parable in the Bible, is a story which has a hidden meaning to apply to an actual situation.

After the discussion the teacher might ask the class how the central idea behind the allegory is summed up in the last sentence, "I came." Some will not realize that Leacock means not only coming awake from sleep to awareness but also coming awake to all the values of the present world—the striving and the getting there that mountaineers spoke of earlier as being the most worth-while of their exploits.

After finishing the nonfiction section, the teacher may wish the class to review by having the pupils discuss the entire division as a whole. This review should emphasize both ideas and style of writing. To help pupils understand style, the teacher will want to read to them "A Style-ish Fable". The following questions from the **Teacher's Manual for Adventures in Appreciation** explore various styles of the essayist.

1. Can you tell what environment a person has had by the comparisons or figures of speech he uses? How are Ralph Moody and Carl Sandburg alike in this respect? What would have happened to the effectiveness of "The Fields of Home" had Moody decided he would change his grandfather's way of speech to conform with English usage rules?

2. In which of the three major sections of the nonfiction unit were the authors seemingly least concerned with style?

3. Which authors seemed to communicate through their style sincerity and great interest in their subjects? What authors revealed in their styles that they are people of broad learning? Whose style did you find easiest to follow? most difficult?

4. Students may enjoy the following: Pick out one person, an author or character, and give your views on an incident around school as if you were the person you are impersonating. Try to imitate style as effectively as you can. For instance, Thomas might say, "Tarnal fools, what's this homecoming ruckus anyhow? Wuthless, good-for-nothing people. Won't have it, I tell you." If each pupil does not tell whom he is impersonating, the class will have an interesting time guessing identities.

Other questions which will emphasize both style and ideas are:

1. If you had a free evening to read and were given the choice of more selections by the authors included in the nonfiction section, which author would you choose? Why?

2. Which of the types studied has more to offer in ideas that a person can apply to his own life? Which is most exciting? entertaining? Which would offer most reward in rereading?

3. Which of the selections do you think would make an excellent film or TV drama? Why?

4. Would you classify any of the selections as "escape reading"?

Any of the foregoing questions may be used either as oral discussion questions or as a basis for individual writing. Topics such as the following lend themselves well to a written discussion:

1. If you could choose one author from each of the three "worlds" of the nonfiction section to be neighbors of yours, which three would you choose? Expain your choice.

2. Choose one selection from each of the three "worlds" which seemed to you most valuable in giving you something to apply in your own life. Tell why.

3. Do the same qualities tend to bring success in the three worlds—of far frontiers, of people, and of the mind? Explain your stand.

Let each student select the question he wishes to discuss and allow sufficient time for him to organize his reply carefully.

BASIC LEVEL

GRAMMAR

See the information given for the standard level.

At this time the slow pupils, perhaps, should concentrate on **you, doesn't, don't,** inverted sentences, phrase after subject, and subject following or and nor.

LITERATURE

Nonfiction

Here, again, the teacher will need to determine which of the selections discussed under the standard level will be best suited to the needs, interests, and abilities of his class.

The slow group might see and discuss films on the lives of great persons, tell the life story of some great American, and write a short autobiographical sketch.

ADVANCED LEVEL

GRAMMAR

Experience teaches us that the bright students also need much practice in avoiding run-on sentences and sentence fragments. They too need to master agreement of subject and verb. The instructions for the standard level will be suitable for this group. A diagnostic test will determine how much drill will be needed.

In teaching agreement of subject and verb to the bright classes, the teacher may point out that this rule covers the few survivals in modern English of an older, more complicated system of inflected verb forms. Compare with Latin, French, or another foreign language.

In English the rule applies only to the third person singular of the present tense and the present perfect tense, to the first and third person singular of the verb **to be** in both the present and the past tense, and to the passive voice and the progressive forms in which **be** is used. The teacher may ask pupils to give examples to illustrate the preceding explanations. They may make charts to illustrate action verbs and make lists to show how the choice of verb may greatly affect the vividness of the sentence, such as listing **swoop** and **dart** as specific synonyms for fly.

LITERATURE

Nonfiction

In addition to doing the activities of the Standard Level listed under "Biography" and "Essay", the advanced students may engage in a panel discussion of individual responsibilities to society and learn to recognize literary references and allusions while studying the essay.

Discuss essays and other literary forms that have similar themes. This will help students to see the relation of the essay to other literary forms.

FOURTH SIX WEEKS
STANDARD LEVEL
COMPOSITION

The teacher should provide activities in written expression paralleling the study of literary forms.

Concentrated attention should be given to the refinement of writing skills, to the organization of research materials, to the cultivation of creative ability, and to practice in expository writing. Many topics for written themes are listed in the unit on **Julius Caesar.**

GRAMMAR AND RHETORIC

Using Correct Pronouns

Review personal pronouns, interrogative pronouns, relative pronouns, compound personal pronouns, and compound relative pronouns (pronouns with self), and agreement with antecedent.

Using Correct, Colorful Verbs

Review principal parts, the right tense and other verb errors. Emphasize the correct use of **lie, lay, sit** and **set**.

At the tenth grade level pupils should be expected to master the accepted use of pronouns. It may take some effort on their part, but demand it.

The following concepts must be learned and understood:

The following definitions were taken from **English Skills,** Grade 12, Hook, Stevens, Ginn, and Company, 1959, pp. 289-90.

1. A word used in place of a noun is called a pronoun.
2. An antecedent is a word to which a pronoun refers.
3. The case of a pronoun shows its grammatical use in the sentence in which it occurs.
4. A personal pronoun indicates the person speaking (first person), the person or thing spoken to (second person), or the

person or thing spoken of (third person). The personal pronouns are **I, me, we, us, you, he, she, it, him, her, they,** and **them.**

5. A possessive pronoun shows possession. The personal possessive pronouns are **mine, yours, his, hers, its, ours,** and **theirs.**
6. A reflexive pronoun is used as a direct object, an indirect object, or an object of a preposition to indicate the same person or thing as the subject. The reflexive pronouns are **myself, yourself, himself, herself, itself, ourselves, yourselves,** and **themselves.**
7. An intensive pronoun emphasizes a noun or another pronoun. The intensive pronouns are the same as the reflexive pronouns.
8. A demonstrative pronoun is one that points out. The demonstrative pronouns are **this, that, these,** and **those.**
9. An interrogative pronoun is used in a direct or an indirect question. The most important interrogative pronouns are **who, whom, whose, which,** and **what.**
10. An indefinite pronoun is one that does not refer to a particular person, place, or thing. The chief words which often are used as indefinite pronouns are **each, everyone, everybody, anyone, anybody, one, either, neither, all,** and **none.**
11. A relative pronoun (or relative adverb) must, like personal pronouns, always refer to a definite antecedent. The common relative pronouns are **who** or **whom, that, which, what, whoever, whomever,** and sometimes **as.**

Among the relative adverbs are **when, where, why, whenever,** and **wherever.**

Rules

1. Some personal pronouns may be used in the nominative case, but never in the objective case. These pronouns are **I, he, she, we,** and **they.**
2. Some personal pronouns may be used in the objective case, but never in the nominative case. These pronouns are **me, him, her, us,** and **them.**
3. The personal pronouns **you** and **it** may be used either in the nominative case or in the objective case.
4. Possessive pronouns may be used either in the nominative case or in the objective case.
5. As direct or indirect objects or as objects of prepositions, use personal pronouns in the objective case.
6. As a matter of courtesy, when you mention yourself and someone else together, refer to the other person first. When you use **you,** with **he, she,** or **they,** place **you** first.
7. As predicate nominatives, use personal pronouns in the nominative case.
8. Do not use a personal pronoun immediately after its antecedent as an extra and useless subject.
9. A personal pronoun should have an antecedent to which it clearly refers.
10. A personal pronoun must agree with its antecedent in gender, person, and number. The antecedents **each, everyone, everybody, anyone, anybody, one, either,** and **neither** are singular, and the antecedents **all, none, some,** and **many** are usually plural.
11. Always say **himself** and **themselves. Hisself** and **theirselves** are not good usage.
12. Never use the personal pronoun **them** for the demonstrative pronouns **these** or **those.**

Select certain demon verbs **(lie, see, go)** and use them repeatedly in illustrations. **Lie** is the hardest verb in the language. Pupils should understand the correct usage and should practice the correct forms until they can use them without stumbling.

In practice on correct usage, regularly have the student give the reason or explanation first and thus avoid time-wasting guessing at the correct form.

Since errors in tense usually involve a careless shift, give this fault sufficient attention. Tressler suggests that the teacher ask students if they would say, "It was raining, isn't it?" or "It's raining, wasn't it?" Then collect errors from the written work of the class and attack them.

Pupils should learn to use colorful verbs. From a story popular with your class, select an incident in which the author uses colorful verbs to produce a desired effect. Read the selection aloud and make your point with a question: "In the paragraph I just read, Cathy snathched up the envelope, glanced at the writing, danced into the kitchen, and waved the envelope. Suppose these four verbs had been **picked, looked, walked,** and **held.** Would they have given you the impression of a happy, excited girl?"

Tressler advocates that the teacher insist upon 100 per cent accuracy in the use of verbs because exceptions prevent correct habit formation.

LITERATURE

The Drama

"The Man Who Liked Dickens"—Tallman
The King and I—Rodgers-Hammerstein
Julius Caesar—Shakespeare

It is suggested that the class will begin with the familiar and the popular "The Man Who Liked Dickens," a television play adapted by Robert Tallman from a short story by Evelyn Waugh. Not only is the play good theater, but it will also serve as a valuable lesson in appreciation. "The Man Who Liked Dickens" may be followed by one of America's top musicals, **The King and I.** In the musical drama students will find entertainment plus the satisfaction which comes from seeing memorable characters in an interesting setting, acting out a drama with important implications in theme. The drama section for the tenth grade may be climaxed by the study of William Shakespeare's play **Julius Caesar.**

The variety of the drama section should prove meaningful to sophomores. This unit begins with what they know and like; it leads them on to a vivid example of the best in American theater; and then it challenges them to stretch their intellect and emotions in the reading of a play by the greatest dramatist in the English language. Through this drama section the teacher may truly help his students to find "adventures in appreciation."

Suggestions for Teaching Julius Caesar

To arouse some curiosity and, perhaps, enthusiasm, the day before the teacher intends to introduce the full-length play to the class, he could place some large printed headlines on the board. They should be done in color if the teacher wishes to get every student's attention as soon as he comes into the room. The teacher may use such headlines as: **Patriots Combine Against Oppressive Dictatorship, Assassins Attack Noble Leader, Plot Involves Trusted Officials, Chaos Reigns in City.**

The teacher should be careful not to give away too much by the headlines. He should not reveal time nor locale nor whether or not the attack was successful. After the students have assembled on the day the teacher wishes to introduce the play, he could ask them to look over the headlines carefully to see just what is revealed. He could ask the students to guess to what time and locale they apply. (The teacher should be on the alert for suggestions that the first one could have applied to either Germany or Italy during World War II or to the Hungarian Revolt in 1956. Such comments can be used later to emphasize the timeliness of the themes of **Julius Caesar.**)

After the students have discussed possible times and places, the teacher may ask them if there is any contradiction that they notice in the headlines. They should spot the first and second as being opposite in point of view. The teacher may then go on to tell them that these headlines never appeared, not because the events did not happen but because newspapers had not yet come into being. At this point the teacher may supply the year 44 B.C. With that hint the students may be able to identify the setting. After establishing that the place was Rome and the attack was upon Julius Caesar, the teacher may have students open their books and read together the introduction and the section on the times of Julius Caesar.

After reading the introduction the teacher may stop to discuss possible difficulties which the student will encounter. He may ask the question, "Why would you expect a play written over three hundred years ago to be more difficult to read than one written in our own day?"

Students will probably mention changes in the meaning of words. The teacher can tell them that footnotes have been added to help the students in that respect. The teacher will need to be alert to word meaning shifts that students may not understand; that is, Act I, Scene I, line 59, "trophies," meaning decorations for the statues of Caesar; Act I, Scene 2, line 165, "brooked," meaning endured; Act I, Scene 3, line 46, "redress," meaning cure. Such meaning shifts are ones teachers will be able to get from context, but ones which might trouble students, particularly slow readers. The alert pupils should be directed to consult the **Oxford Dictionary** in the study of these words.

Another difficulty stems from the change in the way we say something. The teacher might use a paraphrase on the chalkboard to illustrate this point. He may have students open their books and read lines 63-69, then write a paragraph together.

In making a study of the form of the drama as a true aid to appreciation, the teacher will find it helpful to concentrate on the play from the viewer's or reader's point of view. The class will be concerned not with how the writer goes about producing an effect but with what that effect has upon the audience or reader. Learning precise definitions of theme, symbol, simile, and metaphor will not increase appreciation, but a closer look at the significance those elements have for the reader should help give students a greater appreciation of the contribution of form to literature.

It is recommended that the entire play should be read aloud for two reasons. A play is not created to be read; it is meant to be acted, with conflicts coming out in movement and in voice. By giving major roles to good readers in advance, the teacher can bring into the classroom a part of the drama and excitement that is in the play. Printed conversation is dull for most students until living personalities are brought to life by skillful line reading.

Secondly, reading aloud will help overcome stumbling blocks to understanding, such as runover lines, difficult vocabulary, and complex sentence structure. The teacher should encourage students to ask about passages they do not understand immediately after a scene has been read.

Suggested activities in connection with the study of **Julius Caesar:**

Take part in class reading of a drama.

Discuss the plot and characters.

Dramatize parts of the play.

Write an interpretation of a familiar quotation from the play.

Make a pen sketch of some scene.

Make reports on Shakespeare's life and times.

Search for parallels between characters in the play and real people.

Compare the Elizabethan theatre with the modern theatre.

Locate quotations for memorizing.

Quote from memory selected passages from the play studied.

Paraphrase familiar soliloquies.

View film and listen to recording of the play.

List new words and idioms from the play.

Teacher's Manual for Adventures in Appreciation, pp. 145-162, has detailed aids and suggestions for teaching **Julius Caesar.** A unit on **Julius Caesar** taken from the Montgomery County, Maryland, Bulletin Number 132 is offered as another approach for teaching the drama.

ON TEACHING **JULIUS CAESAR***

Since to know Shakespeare has become a part of our culture, the teacher should plan to help students enjoy the Bard. While there is no particular formula for teaching Shakespeare, the teacher should remember that an introduction to the plays requires detailed help. Before there is any experience with the text, there should be discussion related to how plays differ from stories and how plays should be read. (The narrations and conversations of the story become the speeches of actors; each speech furthers the plot or adds to the exposition of the characters, and so forth.)

This play is excellent for an introduction to Shakespeare, for it can be acted in the classroom; it contains familiar lines ("It was Greek to me"), and it has timeliness (Caesar's ambition compared to that of twentieth-century dictators).

The teacher should explain that Shakespeare, who was the most popular playwright of his time, wrote for Elizabethan audiences that would not read the manuscripts, but would see his plays. (The introduction in Pooley, et al., **Exploring Life through Literature,** Scott, Foresman, Chicago, 1951, pp. 181-186, would be very helpful.) This would help to explain his references to clocks, candles, coffins, and other anachronisms in scenes of ancient Rome; it would give reason for his references to such sports as falconry and bear-baiting in such a setting. As the reading progresses, the teacher should be alert to the difficulties that probably will arise in the frequent uses of the soliloquy and the aside; he must also help the students to visualize the actions that accompany some speeches (Lucius' bringing letters to Brutus; Anthony's exposing the dead body of Caesar, and so forth).

Experience has shown that the difficulty of reading Shakespeare for the first time may lead to several readings of the play: the first reading for plot, the second reading for furthering comprehension and for such activities as making selection of scenes for dramatization, collections of familiar quotations, data for panel discussion, and possibly a third reading of certain areas about which students still feel uncertainties.

At first, the teacher must do much of the reading and the explaining. As the play progresses, however, his suggestions, hints, and questions should help the students begin their own imaginary pictures of the action. Before his reading aloud the first scene of Act I, the teacher should write on the board the names of the characters who appear in the scene; then he should help the students learn to pronounce them correctly. In addition, the teacher should give the pupils a picture of what lies behind the action in the first scene; he must point out that the play does not open at the beginning of the story; he must help students deduce

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*Public Schools, Montgomery County, Maryland, **English Language Arts**, Grade 10 (September, 1955), pp.12-19.

what has gone before, since characters often come on stage in the midst of a discussion. He should make sure that the action on stage and pictures of the setting are implied as he and/or the students read. He should get students to describe their own mental pictures of the characters and action, for, to be appreciated, they must be made to come to life.

Activities from Which to Select

Motivating Activities

1. Discuss what twentieth-century man means by ambition, success, mediocrity, and failure. List on board some examples.

2. Determine what the television and radio programs listed on these mimeographed sheets have in common and how they differ. What kinds of people are the subjects for them? Why? Do you know any people who would be good subjects for any of the programs? Add the names of other programs of a similar nature.

   Person to Person
   Masquerade Party
   This Is Your Life
   Cavalcade of America
   T-Men in Action
   Dragnet

3. Write a character sketch, using a fictitious name if you wish, of an acquaintance whom you would call successful, or average, or a failure. Point out what influences by others you think contributed to his situation.

4. Listen to the teacher read a short poem call-
4. Listen to the teacher read a short poem called "Opportunity;" tell why one man suc-

5. Decide how peoples' words and deeds show what they are. Cite examples.

6. Decide what kind of person speaks or is the subject of each of the following statements taken from readings for your class:

   a. "I'm always lucky in my weather. It might rain if you wanted to go yourself. You never hold trumps, you know—I always do. You've got the beauty, you see, and I've got the luck!" (**Silas Marner,** Chap. III)

   b. "Let the gods so speed me as I love the name of honor more than I fear death." (**Julius Caesar,** Act I, Scene II)

   c. "Young Cassius has a lean and hungry look; he thinks too much; such men are dangerous." (**Julius Caesar,** Act I, Scene II)

   d. "My mother and sister—well, they always seem to think I'm about four years old." (**The Trysting Place**)

   e. "Since change is an essential element in diversion of all kinds, it is naturally more restful and refreshing to read in a different language from that in which one's ordinary daily life is done." (**Painting as a Pastime**)

Learning Activities

1. Take notes on the teacher's report of the background for the play and something about what you will find in learning to read one of Shakespeare's good historical plays. Its characters will show you much about how people influence each other. Your teacher will read for you the first scene of the first act. Perhaps then you will want to try reading the roles yourselves. After the reading, tell your impression of what was going on in Rome at the opening of the play, how the tribunes and the commoners felt toward each other, and what you think was Shakespeare's main purpose in the scene.

2. Refer to words listed on the board by the teacher (assembly, consuls, dictatorship, monarchy, patricians, plebians, republic, senate, tribunes).

   Discuss what these words mean and situations in which they are used.

3. Make a list of the important characters as they appear "on stage", adding after each name descriptive words that occur to you as he plays his part. These will aid you later in discussing the play.

   Examples: Julius Caesar—proud, boastful, arrogant
   Marcus Brutus—honorable, idealistic, impractical

4. Listen to the MGM recording (or some other) after you have read the first act to hear how experienced actors interpret the parts. Evaluate.

5. Read Act II to determine why Brutus becomes the leader of the conspirators. Discuss the growing conflicts between Brutus and Cassius, Caesar and Calpurnia.

6. Read Act III to note that Cassius, rather than Brutus, was a better judge of people.

   Discuss what you consider to be the climax, the assassination or the effects of Anthony's oration.

7. Read Act IV and V to determine how Shakespeare is able to maintain audience interest for such a long period after the climax.

8. Collect, in your second reading, some examples of the use of the soliloquy, Act II, Scene I, lines 10-34; Anthony's apostrophe over Caesar's body, Act III, Scene I, lines C 252-273 and P 257-278).

   If you are interested in figurative language and devices, you may want to collect examples of simile, metaphor, personification, anachronisms, and so forth.

9. Bring to class, for bulletin board display and discussion, clippings, articles, advertisements that remind you of any of the characters or actions in the play, as well as references to Shakespeare.

10. Plan and carry out a dramatization of the two orations or some other scene(s) that you consider to be good examples of one individual's influence on others. Have tryouts; try different interpretations; listen to recordings; put practice scenes on tape recorder for critical listening; plan such setting and costumes as are necessary; rehearse! Remember that much preparation must precede polished presentation.

11. Discuss the traits in both Brutus and Cassius that made them disagree about many things, i.e., the plans for the assassination. Compare Anthony and Cassius in their methods of controlling others. Add other pairs that may occur to you.

12. Make an oral report on a twentieth century dictator (Hitler, Mussolini, Stalin, Peron). How could he be compared to Julius Caesar?

13. Have a panel discussion on the conflicts within the play or on mob psychology as evidenced both in the play and in our times.

14. Point out on the board the listed passages that you had heard before reading them in the play. Where do they appear in the play? Under what circumstances? What is the significance of each? Have you ever seen any used in other literary pieces or in advertisements? Which have you heard used in daily conversation?

    a. "Beware the Ides of March."

    b. "It was Greek to me."

    c. "It is the bright day that brings forth the adder."

    d. "Let's carve him as a dish fit for the gods."

    e. "Cowards die many times before their death;
    The valiant never taste of death but once."

    f. "Et tu, Brute!"

    g. "Cry 'Havoc', and let slip the dogs of war."

    h. "Friends, Romans, countrymen, lend me your ears."

    i. "The evil that men do lives after them;
    The good is oft interred with their bones."

    j. "Ambition should be made of sterner stuff."

15. Divide the play by acts or by some other convenient fashion, for each row, or other group, to find the greatest number of familiar quotations and some others that you like particularly; accept as a class list only those that meet with general approval after your attempts at "selling" your list.

16. On a sheet of paper copy the numbers of the sentences written on the board. In the margin write **true** or **false** as you think the statement should be labeled. Then indicate on your paper how the meaning of the underlined word in each sentence influenced your marginal reply.

    a. Cassius considered Caesar a man of **prodigious** strength.
    b. Most Roman citizens wanted Caesar to become their **emperor.**
    c. Caesar admired the way that **valiant** men regarded death.
    d. Calpurnia was unmoved by the messages of the **augurers.**
    e. Caesar did not have a **petty** role in the founding of the Roman Empire.
    f. Brutus was not a **servile** man.
    g. Cassius was a wily **conspirator.**
    h. Anthony called Lepidus an **unmeritable** man, a gracious compliment.
    i. At times, Cassius displayed **jealousy** of Caesar.

17. For those who become very much interested in the author, his peers, and his period, read from various sources and prepare a source theme. A list of selected topics is posted on the bulletin board. If you wish a particular topic, check with your teacher and sign the list beside your choice. (Some of these suggested topics are offered for the gifted child.)

Suggested Topics For Source Themes

History

Henry VIII
Elizabeth I
Mary Queen of Scots
The Earl of Essex
The Earl of Leicester
The Queen's foreign suitors

The Times

Elizabethan London
Elizabeth's "Progresses"
Inns and travel
Sports and pastimes (other than theater)
Architecture

Adventurers

Sir Francis Drake
Sir Walter Raleigh
Sir Philip Sidney
John Hawkins
William Baffin
John Davys
Martin Frobisher
Sir Lawrence

Theater

- Early history
- Famous theaters
  - The theater
  - Blackfriars
  - The Globe
  - The Swan
- Famous companies

Writers

- William Shakespeare
  - Biography
  - The sonneteer
  - The dramatist
  - The producer-director
  - The actor
- Ben Jonson
- Michael Drayton
- Beaumont and Fletcher
- Edmund Spenser
- Christopher Marlowe
- Sir Francis Bacon
- Isaac Walton

The Bard Today

- Famous Stratfords
  - Stratford-upon-Avon, England
  - Stratford, Ontario
  - Stratford, Connecticut
- Shakespeare on television
- Shakespeare in the daily papers
- Famous modern Shakespearean actors
  - Sir Laurence Olivier
  - Sir John Gielgud
  - Basil Rathbone
  - Orson Welles
  - Vivian Leigh
  - Judith Anderson
  - John Barrymore
  - Claude Raines

18. Visit the Folger Shakespeare Library to note features of the Elizabethan stage and to note other memorabilia. Report findings to class.

19. Do an artistic or construction project which shows your ability to transfer what you have read to another medium. Share your experience with others.

Constructing, Drawing, Costuming Projects

- Model of the Globe Theater
- Cross section of a theater
- Stage set for one scene
- Floor plan for one scene
- Costume plates for **Julius Caesar**
- Costumed dolls
  - Of Elizabethan period
  - Of Roman period

20. Read books from the suggested list of supplementary readings and write book reviews.

Evaluating Activities

1. Illustrate your grasp of the plot of the play and its characterizations by your agreement or disagreement with one of the following statements.

   a. The brief appearances of the wives of Caesar and Brutus could have been omitted from the play without any loss to the plot.

   b. In his judgment of Anthony, Brutus was wiser than Cassius.

   c. "Blind followers" like Caius Ligarius are responsible for many of the misfortunes and evils in the world.

   d. People usually get the kind of government they deserve.

   e. The assassination of Caesar accomplished Brutus's purpose.

   f. The characters in the play are representative of real people rather than of stereotyped categories.

   g. The play should have been named **Marcus Brutus,** not **Julius Caesar.**

2. For purposes of testing your ability to evaluate people—and yourself—accurately and objectively, illustrate in a brief written paper how the characters of Julius Caesar, Marcus Brutus, Cassius, and Anthony are emphasized by contrast with one another.

3. Write statements expressing your opinion about

   a. Who the successful character in the play is
   b. Which character arouses the greatest sympathy
   c. Who the most dominant character is
   d. Who is completely unaware of his own weaknesses and failings

e. How Shakespeare arouses in his audience a desire for Caesar's death

4. See the MGM motion picture of **Julius Caesar** if possible; decide how well it compares with your concept gained by reading the play.

BASIC LEVEL
GRAMMAR

Just how much of the grammar recommended for the standard group the slow class will be able to absorb will depend upon the abilities and needs of these pupils. The teacher will use his own judgment. Perhaps, with slow students he will need to concentrate only upon the most prevalent and serious pronoun errors; and perhaps omit entirely consideration of such problems as **who-whom, or-nor.**

Active and passive are useful terms in discussing verbs but are not essential for slow students.

LITERATURE

The Drama

The slow pupils may read and discuss simple one-act plays. The teacher should help them determine the central idea of the play and should require them to write a one-paragraph summary of the plot.

If the teacher attempts to teach **Julius Caesar** to these pupils, he will probably have to read and explain most of it to them. Audio-visual materials may help.

ADVANCED LEVEL
GRAMMAR

Tressler recommends that the abler pupils be excused from drill on pronouns when they regularly use pronouns correctly in speaking and writing and make 100 per cent on Mastery Tests.

These students may do the following activities:

Prepare a tape recording of conversations in which the correct use of the definite pronoun is used.

Write pairs of sentences showing the difference in punctuation when an interrogative sentence is a direct quotation or an indirect quotation.

Write and illustrate a brief anecdote in which the singular or plural indefinite pronoun is included with its verb and the correct possessive adjective.

The teacher may list on the board some comdent papers and then have the pupils write as many colorful verbs as they can for each one. He may next have the pupils apply these verbs in their writing.

LITERATURE

The Drama

With advanced students the teacher may emphasize:

Characteristics of dramatic writing
Genius of Shakespeare
Life and times of Shakespeare
Basic values of life as revealed in drama
Beauty of the English language
Current Shakespearean actors

The teacher may wish to have these students write compositions in connection with **Julius Caesar.**

After they finish reading **Julius Caesar,** the students may enjoy a debate on the question, "Was the killing of Caesar murder or justice?" The debate should be based not only upon the play, in which Shakespeare interprets history in a way which will create great drama, but also on material which the students gather from other sources—history books, encyclopedias, etc. The teacher should caution the students to be sure to put down their sources so that if an opponent questions their material, they can tell from what book it came.

Students who like to draw may make cartoons illustrating figures of speech, such as "he doth bestride the narrow world like a Colossus . . .," etc. Someone with a good imagination could do a clever series of pictures on the theme, "Cowards die many times before their death."

FIFTH SIX WEEKS
STANDARD LEVEL
COMPOSITION

The pupils must continue to practice using the skills introduced previously and to acquire more advanced skills to meet present and future needs.

Pupils should be required to write brief analyses, summaries, and precis of literary selections.

GRAMMAR

Through abundant practice in using the correct forms do a thorough review of adjectives, adverbs, prepositions and conjunctions. Teach verbals: participles, gerunds, infinitives.

LITERATURE

The Literary Epic

The Idylls of the King

"Gareth and Lynette"

"Gareth and Lynette" will provide the students with the experience of a long narrative poem, a type of poetry which will be new to many of them. This narrative of an impetuous idealistic youth and a girl who judges by appearances rather than true worth is an excellent introduction to an important literary form. As the students read this poem, they should lay aside the rapid reading speed of the twentieth century and slow down to the leisurely pace of an earlier day. The blank verse, the archaic vocabulary, and the languorous pace of the sentences create an effect like rich light shining from the stained-glass windows of a medieval cathedral.

Classroom experience has shown the importance of creating for students a common background for "Gareth and Lynette." Some students will have read during their junior high school years books like **Men of Iron** and **Ivanhoe.** Others will have attended some moving pictures or learned of medieval life on some television program. Many will have only the vaguest idea, if any, of feudal times. One way to draw all together before reading "Gareth and Lynette" is to show a film dealing with this period of history. **The Meaning of Feudalism** (Coronet), a ten minute color film, with sound, emphasizing particularly the feudal castle will prepare students for the scenes between Gareth and the King in the long vaulted hall where Arthur sits on his throne. **The Medieval Knights, (Encyclopedia Britannica** dramatizes the stages through which a young nobleman was required to pass in order to become a knight. **Knights of the Round Table** (National Council of Teachers of English) is a filmstrip in two parts, dealing first with the legend and its relation to the United Nations of today and second with the legend (in color) as taken from a motion picture version. If the teacher can secure one or two of these films, he can do much to arouse interest in the life of people in the times of "Gareth and Lynette."

As the teacher shows the films and as he discusses them after the showing, **he should** weave in as much preparatory information as possible.

Suggested Information to be Communicated to Pupils

In **Idylls of the King**, Tennyson composed twelve poetic episodes (idylls) which retell the old stories with a new emphasis on moral purpose and the accomplishment of good deeds. His characters and events symbolize certain human traits and ideals. King Arthur is more than a mighty warrior; he is the living example of man's power to subdue evil thoughts and deeds. Gareth is the symbol of impetuous idealistic youth, and Lynette represents the human weakness of judging by appearances rather than true worth.

Many beautiful passages from the total poem are still quoted, and some of the characters and incidents in it have taken on permanency within the English language itself. King Arthur's magic sword, Excalibur, for example, has come to stand for justice, and the Holy Grail, for man's aspiration toward purity and nobility.

Idylls of the King has a stirring meaning for modern readers. It holds forth for them, as for previous readers, great truths about life. The heroic story about King Arthur has been retold many times, until it has come to symbolize man's persistent efforts throughout history to achieve unity and bring peace and good will to the community of men.

Like the United Nations in our own day, so the legendary Round Table—an association of knights dedicated to promoting justice—of King Arthur's day, long ago, was an attempt on a small scale to establish order in a troubled world. In the hopeful founding of the Round Table and its rise to glory, as well as in its later weakening and final destruction, we can try to understand what lies at the base of man's repeated failure to solve his social problems.

Suggestion for Teaching "Gareth and Lynette"

After reading or assigning the introductory material to "Gareth and Lynette," the teacher may begin the poem itself by pronouncing each of the characters' names and identifying them so that no one starts the story with hazy vision. Explain that King Lot was the King of the Orkney Islands north of England and that Bellicent was King Arthurs half-sister who married King Lot. King Lot is now ill and Bellicent is ruling the Orkneys. Gareth is the youngest of King Lot's children and he is also the tallest.

After such explanations, the techer may begin reading the poem, making clear that the pupils understand what **spate** is. Other words in the first fifteen lines which the teacher might wish to have on the board and define before beginning are **cataract, precipitancy,** and **vacillating.** After reading for a brief while, the teacher may interpret in ordinary prose the meaning of what has been read so far.

The teacher should make sure that the relatively difficult beginning of this poem does not prevent students from getting accurate knowledge they will need for the rest of the story. It is important to relate Gareth's plight to that of any youngster today who wants to stand on his own and who feels that his parents have held him too long as a child. The equally understandable concern of parents needs also to be explained, and when it is pointed out that in this particular case, the queen was well-intentioned but somewhat selfish, the teacher should make it clear that this is not always true of all parents. They may be both well-intentioned and unselfish.

In connection with the journey of Gareth and his two servants (who go clad like tillers of the soil southward from the Orkney Islands to Camelot, which supposedly was situated in southwestern England, possibly at Winchester), the teacher should be sure to call attention to the descriptions of the landscape. Artists in the class who wish to portray Gareth or any portions of this story should be encouraged to do so at this point. The teacher should be careful, of course, not to turn the study of "Gareth and Lynette" into a number of art projects and picture drawings. The main purpose, as always, is the appreciation of the poem itself.

When the teacher gets to line 210, once again it will be helpful in reading the poem aloud to have some girl student prepared to read the part of the widow and a boy in the class prepared to read the part of King Arthur.

Words which will bother the students as they go along are **fealty,** line 240; **rend,** line 241; **reave,** line 260; **craven,** line 272; **suppliant,** line 277; wan-sallow, line 294; the verbs **clomb** (for climbed), line 56, and **drave** (for drove), line 659. The teacher may want to underline these next words in his own copy and use the underlining to alert him to passages in which the pupil may need help:

Book of hours, line 46
to the quick, line 89 (The quick originally referred to the delicate base of the fingernail.)
knaves, villain, lines 93, 99 (These meanings have changed with time.)
Thrall, line 104 (Relate to enthrall.)
cornice, line 158 (Relate to Cornwall.)
ravage, line 278
brewis, line 298
Seneschal, line 302
trenchant, line 500
isled (Take refuge on the same isle), line 603
catapult, line 655
crupper, line 656
petulant, lines 716 and 743

If the teacher proceeds far enough into the idyll the first day, it is possible to assign the remainder of the story for outside work, although always the following day must be taken up with enjoyment of hearing the poem, or at least portions of it, read aloud. If the teacher can bring his students up as far as the point where Gareth rides off with Lynette, they will be deeply enough into the poem and aware of the way of reading from the presentation to manage the rest of it by themselves.

BASIC LEVEL
GRAMMAR

In this unit of grammar, which covers using correct forms of adjectives, adverbs, prepositions and conjunctions, slow classes may concentrate on the avoidance of the double negative, " a hour," "the both of them," "them boys," "swims good," and "being that," etc.

These pupils need to use participles, gerunds and infinitives to brighten dull sentences and to reduce overweight sentences. They need to learn to punctuate correctly participial phrases.

Through abundant practice the slow pupils will learn to avoid dangling phrases in speaking and writing.

The teacher needs to point out that an understanding of verbals can improve expression and help eliminate one type of sentence fragment.

Emphasize that a participle is only part verb and can never stand alone as a predicate verb. Help these pupils to see the difference between "plants growing with little moisture" and "the plants are growing with little moisture."

LITERATURE

"Gareth and Lynette"

The suggestions given under the standard level for teaching "Gareth and Lynette" may be used with slow groups also. The teacher may have to proceed at a slower pace.

More audio-visual materials and films will be necessary for this group.

ADVANCED LEVEL
GRAMMAR

Bright students need to know the formally correct forms of adjectives, adverbs, prepositions and conjunctions so that they may exercise judgment about what to use in a given situation.

No usage error should be allowed to go unchallenged. The good pupil must be made to see that good usage will help him attain his goals.

Bright students will benefit from intensive study of verbals. As they reach out for improved style and concise ways of expressing themselves, they will find verbals of great value. They need to understand that a mature style relies heavily upon verbals for clarity and conciseness. The good class needs to draw parallels between nonessential phrases and nonessential clauses.

In studying the punctuation of participial phrases, have the pupils read aloud unpunctuated sentences, and they will ordinarily pause before and after a nonessential phrase. Point this out to the class: they ordinarily pause where commas are needed.

LITERATURE

The Idylls of the King

It is suggested that the advanced group cover all the idylls (episodes).

Techniques for Reading and Discussion

So that your own teaching goals do not become blurred, you will want to decide early whether to teach **The Idylls of the King** as a poem or as a story. Which will you accent—its dramatic story line or the poetic form and content?

If a unit on poetry has preceded this story, your students might review any of the devices you made part of that instruction.

It is extremely useful to put A Cast of Characters on your blackboard at the beginning of the unit. By discussing it, you can familiarize students with the pronunciation of names and at the same time help them understand relationships among the characters. Such a list need not be given in the order in which students meet the different individuals.

An assignment schedule which conforms to no one inflexible pattern is a good inducement to better reading and to enthusiasm for projects. Variety comes when you alternate silent reading with oral.

Depend on volunteers to shoulder some of the responsibility for reading. A sound tactic is to assign a rather lengthy section—one complete episode—to three or four students who like to read aloud and who can be relied upon to prepare carefully. Students take turns doing the reading. Usually able students can be organized to work at this as a committee; they might be given responsibility for the whole day's assignment, including the preparation of their own questions, which they will present to their classmates in a round-table discussion.

Give help with the pronunciation of all unusual and all proper names. Use discussion time to keep attention on characterization as well as on the story.

Discussion periods can be held frequently, not only at the end of an episode. Whenever the teacher sees that a certain section has made an impression and the class would like to talk about it, the teacher may pause for further discussion. The teacher can supply additional historical background. Draw parallels between characters the class has encountered in short stories.

Suggest a list of activities (projects) that will enable each pupil to relate his own hobbies and interests to the study at hand. This will make him more contributive and co-operative. He will participate in discussion more earnestly.

Some of the students may be enterprising and begin their projects almost as soon as they get into the swing of the story. Others may catch the spirit of the thing a little late. Thus they will be winding up their compositions, reports, or projects about the time the reading draws to a close. It seems best to schedule your final examination after all projects have been completed. This timing lets each child bring his own work to fruition and avoids making him feel frustrated if the test comes while he is still engrossed in his project, so that he drops it in discouragement.

If students have been diligent and original with their ideas and undertakings, make a concerted effort to plan an examination in which you phrase at least one question that permits everyone to summarize what he has learned from his own research.

SIXTH SIX WEEKS
STANDARD LEVEL
COMPOSITION

Continued emphasis must be given to correct sentence structure and ordered sequence. Attention must be given the development of power in writing, including the ability to sort out details, to organize ideas, to emphasize main points, and to indicate by phrases, connectives, and other transitional devices relations that are important. Pupils must have regular practice in writing reports, stories, descriptions, explanations, directions, definitions, reviews, announcements, and in doing creative writing. Pupils should master the punctuation of simple, compound, and complex sentences, and punctuation to make meaning clear. The writing of the pupils will be related to the literature for this unit and to their needs and experiences.

GRAMMAR AND RHETORIC

Continued attention must be given to all elements previously introduced. Emphasis should be placed on the discovery of the language needs of a particular group of individuals. The creation of learning situations, functional in nature, should meet those needs. The use of the colon, the dash, and parentheses should be mastered.

The teacher needs to remind the pupils that the colon is always used after the salutation of a business letter. Point out that a colon before a list raps for attention. It seems to say, "Watch carefully for what comes next."

The teacher needs to call attention to any excessive use of the dash and the exclamation point which indicates schoolgirl style. Show the pupils that the dash, properly used, is a legitimate and helpful mark of punctuation. Point up the drama implied by the dash in this sentence from Joseph Conrad's "Youth": "We live as in a dream—alone."

Try to cure students of the habit of using the dash whenever they are too lazy to rephrase a loose sentence or to figure out what punctuation a sentence requires.

Diction is one effective method of teaching punctuation.

Before time for final examination the teacher should take time for a big overall review.

LITERATURE

The Novel

While teaching the novel, the teacher should emphasize:

Enduring qualities of great fiction,
The novel as a mirror of life and times,
Human emotions revealed by characters,
Qualities of realistic writing, and
Enjoyment from reading fiction.

The following suggestions for teaching **Silas Marner** came from **The Teacher's Manual for Adventures in Appreciation.**

Silas Marner by George Eliot

In **Silas Marner** one of the teacher's aims should be to help pupils see that in a well-wrought novel characters affect the plot, and that as in life, when people and situations interact, the people change and the situations change. The teacher should help his pupils see how this novel uses a theme of importance to human beings and explores that theme by means of human emotions and ideas supported by skilled use of words, images, and narrative devices. It is necessary to help the students comprehend the honest, affectionate wholesomeness of a character like Dolly Winthrop and understand how these qualities are balanced against the hypocrisy and cruelty of William Dane; how Eppie and the gold symbolize two unlike ways of life—one leading to the stunting of the human spirit, the other opening to happiness and satisfaction.

Aside from its use as a suitable example of literary form, **Silas Marner** contains values and concepts which are important from personal, social, and ethical considerations. This novel is concerned with happiness and with the choices an individual must make in life, and so, too, are high school students. The story opens with Silas Marner, friendless and blighted; the story concludes when Eppie says, "I think nobody could be happier than we are." In the interval the novel has explored significant values and concepts: that life can become stunted without love; that wrongdoing carries within itself the germ of its own punishment; that human beings are more important than money or things; that no one can escape the consequences of character. Along with the explanation of these concepts and values, the pupil learns much about the causes of human behavior; he has smiled with amusement over the foibles of the human family; and he has become more thoughtful; he is more aware of the importance of the choices all human beings must make and how these choices determine the quality of their living. If the pupil has fully comprehended **Silas Marner,** a better order has been put into his perception of how to live his own life.

Several weeks before the teacher begins **Silas Marner,** he will want to investigate some plans to create interest in the study of the novel and of **Silas Marner** in particular. For this purpose two bulletin board displays are effective: One on **The Novel** and another on **Silas Marner, Famous Representative of the Novel.** These two bulletin boards may (1) be presented simultaneously or (2) they may be presented one after the other, each for a week, and on the same board. Perhaps some art student would prepare them. Use color effectively for background and avoid any pictures or lettering which could be associated with drabness.

For display on **The Novel,** the teacher may ask some pupil to type up some of the following facts on index cards or on papers of various colors.

The idea of **Silas Marner** first came to George Eliot as a memory from her childhood, a single vivid image of a weaver carrying a heavy bag on his back, his silhouette against the sky just at twilight. Little did the man know that in the mind of the wide-eyed little girl watching him from a distance, he was to develop into a story read by generations of people.

Jack London left school at 14, went to sea at 17, was a tramp at 18, became a writer in his twenties, when he gained fame with **The Call of the Wild.**

The French writer Alexandre Dumas poured out a steady stream of novels. Of them all, two remain almost as popular as in his own time: **The Three Musketeers** and **The Count of Monte Cristo.**

Little Lord Fauntleroy, the seven-year-old hero of the novel by that name, set fashions in boys' clothing and hair-styling (curls). The novel was more popular with mothers than with sons.

David Copperfield has much in it of Charles Dickens's own life. Is it his masterpiece, better even than **Great Expectations** and **A Tale of Two Cities**? Dickens himself regarded it as his best work.

The teacher may arrange the cards among pictorial representatives of novels. He may ask the librarian for some book jackets or ask pupils with artistic ability to prepare imaginative covers with titles of famous novels lettered on them. An example on a bulletin board used for such a purpose had as its central theme a legend in colored letters: THERE IS A NOVEL TO PLEASE EVERY READER. Arranged in balanced form around these letters were student illustrations of novels which would appeal to various personality types: **The Three Musketeers, The Call of the Wild,** and **Twenty Thousand Leagues under the Sea** for boys interested in rugged adventures, **Cress Delhanty** and **Vanity Fair** for girls of differing degress of maturity; **Les Miserables, Wuthering Heights, Moby Dick, War and Peace** for mature, able readers; **Huckleberry Finn, David Copperfield,** and **The Old Man and the Sea** for all readers. Each pictorial representation of a novel had beside it a legend such as this one for **Huckleberry Finn.**

> **Huckleberry Finn** by Mark Twain (Samuel Clemens)
>
> Some people consider this the greatest American novel; others nominate **Moby Dick.** Whatever its final place in American literature, this novel is more than a boy's story. Huck and his Negro friend Jim proceed down the Mississippi River on a raft. Among many thrilling and humorous experiences, they encounter two clever scalawags who try to line their pockets at the expense of Huck and Jim and the kindly people whom they meet. The novel captures the feel of life along the Mississippi and a way of thinking that entered into the definition of "American."

For **Silas Marner** the second bulletin board should include a map of England, with an arrow pointing to the area of Coventry (in the Midlands county of Warwick). A literary map of England can be worked out by a committee of good students or the teacher may ask a student to trace a map of England, with the Midlands indicated by color. Other classes might illustrate clothing worn in this period or artifacts mentioned in **Silas Marner** (a joseph, tankards, guineas and crowns, pillions, gig, Silas's method of using a string tied to the door handle as a way of roasting his meat), headlines representing wartime news of the Napoleonic period and the emergence of the Industrial Revolution, a newspaper based on **Silas Marner** and prepared by a previous class of readers. The teacher should avoid any pictures of news items which might disclose crucial incidents in the plot. On colored paper, the teacher might type or letter questions such as these:

> What are the important choices a person must make in his life?
>
> Can good ever come from evil?
>
> How important is money?
>
> If someone treats you unjustly, how can you avoid being hurt?
>
> What are the forces that stunt a human being's life?
>
> Read **Silas Marner** and you will find yourself thinking about questions like these.

The teacher should place these questions in the center of his display. If a teacher is teaching **Silas Marner** for the first time, his bulletin board may not contain all of these items. He may begin to save for the next class and for the present, rely on fewer materials. Even a meager display will help to arouse interest in coming events.

Another method of arousing interest is the informal method of alluding to **Silas Marner** for at least three weeks before the pupils start to read it. The teacher should watch for opportunities to insert into classroom discussion comments such as these:

"That reminds me of a place in **Silas Marner.** A group of 'characters' are sitting in a tavern discussing ghosts. Suddenly a wild-eyed man rushes in from the rainy night and they think they are really seeing a ghost."

or

"Yes, there really are some changes in the world. In the United States the eldest son isn't always the most favored child. When we read **Silas Marner,** you'll run into the law of primogenture (write it on the board). That was a law that left all of a man's properties to his oldest son. Why do you suppose such a law existed? What did it accomplish?"

or

"Do you really think someone without an education is sure to drift? There's a fine woman in **Silas Marner**, a woman named Dolly Winthrop. She is certainly not educated in the formal sense, but she has a wonderful outlook on life. I'm anxious for you to read about her."

A teacher will have to phrase these little "stimulators" in his own language, and he will need to watch for his own opportunities to insert them into class discussions.

Possible Difficulties

For most pupils, the two most difficult chapters in **Silas Marner** are the opening chapter and the scene at the Rainbow Inn (Chapter VI), which to them moves so slowly that they miss the humor. The teacher could follow the widely used plan of reading Chapter I aloud, as the pupils follow with their eyes. Chapter VI may be presented by casting five boys in the parts of Mr. Snell (the landlord), Mr. Macey (the tailor), Mr. Dowlas (the farrier), Mr. Lundy (the butcher), and Ben Winthrop (the wheelwright). The players read their parts from the text. In such a performance, memorization is unnecessarily time-consuming.

As in most classics, the vocabulary of **Silas Marner** is more difficult than that of the reading most of the pupils choose for themselves. Before beginning the novel, the teacher may teach certain words which appear relatively often in **Silas Marner.** If pupils are prepared to encounter the following words, their reading will be more efficient:

impetuously
victuals
joviality
leeches
wainscoting
ascertain
comparison
audible
artisan

exhorted
transient
conciliatory
rectitude
unwonted
veracious
compunction
ruminating

Study these words in some context other than preparation for the novel, however, lest the pupils pre-judge **Silas Marner** as a difficult vocabulary exercise. The teacher should present the words in many different sentences and uses so that their meanings are definitely overlearned.

Some clear exposition of the psychology of self-deception (rationalizing) will be needed by most pupils. Without using psychological terminology, the teacher should indicate the human tendency to justify actions after the event and to perceive situations in the light most satisfactory to oneself—and the danger of this false reasoning when carried too far. Godfrey, Dunstan, and Molly Farren exhibit this behavior. If the teacher has already taught some of the short stories and nonfiction in **Adventures in Appreciation,** he can use excellent examples from short stories like "That's What Happened to Me" and "Zone of Quiet" to illustrate the human tendency to twist reasons to justify actions. On the other hand, the man in "The Red Dog" is honest with himself and does not rationalize (and also experiences more mental pain than if he had "proved" to himself that Spook was better off).

Successful methods of teaching **Silas Marner** invariably depend upon good class discussion. Although the teacher plans carefully, the best discussion is built upon concepts and reactions which arise spontaneously from the students, and the teacher must be ready to seize the gold of the moment. Although the best classroom moments of insight and illumination cannot be planned in advance, the teacher can nevertheless prepare the situation in which these moments are more likely to arise.

The day the study of **Silas Marner** is to begin, the teacher should read the introductory materials on "The Novel" and "George Eliot and Her Best Seller, **Silas Marner.**" He may question the pupils about novels they have read and novels which have recently been televised or made into movies. Ask them which novels mentioned in the introductory material are known to them.

The teacher may have a capable pupil (or one prepared in advance) read aloud the last two paragraphs of the introduction; these passages set the local and historical setting for the novel. Then the teacher may begin reading the introductory paragraphs and Chapter I, stopping to discuss matters which may need clarification: possibly, these will include the human tendency to mistrust strangers or anyone who is different, such as a person who speaks another language; the trusting, impressionable nature of Silas as a young man in Lantern Yard; and the nature of weaving before the machine product reached even to the remote villages like Raveloe.

To avoid quick superficial reading of descriptions, the students should stop at various stages of the novel to visualize certain scenes or incidents. The teacher may read a passage aloud, ask the pupils to close their eyes, then after a few moments of imaginative effort, ask various individuals to put into words what they see in their imaginations. The aim of this exercise is to expand the author's suggestions, but to expand them in keeping with the scene. Good passages for this imaginative visualization are the Lantern Yard scene in which the lots are drawn, Dunstan's entrance to Silas's cottage, the Rainbow Inn scene, the excitement in the village the morning after the theft, the New Year's Eve party at the Red House, and Molly Farren making her way through the snow toward Raveloe. As a second step, the teacher may ask the pupils to visualize characters. Taking the author's materials and expanding them in the mind's eye is a profitable teaching activity.

Study Guide for a Discussion of the Novel

1. Did the book I read reveal the complexity (the many sides) of human character, or were the characters "black" or "white" and therefore very untrue to life?

2. Did the book avoid oversimplification and the falsity which underlies it? (Did the hero or heroine always know just what to do? Were the actions "black" or "white"? Were there sudden, startling transformations in character, such as an old grouch being changed into a sunny soul without any real motivation or a mousy little girl becoming the belle of the ball overnight?)

3. What was the quality of the language? (Was the description accurate according to what I know about the region? Was the dialogue true to life according to what I know about that type of people?)

4. Was the book one which could be read on more than one level? What was the theme of the book? Were there any symbols used in order to get across some of life's deeper meanings? Were there truths or values presented in the book which I can think about in relation to the world about me and in relation to myself? (Material values? Ethical values?) How important was the experience being communicated?

5. What do you think can be gained from a mature book read in a mature manner that cannot be gained from an escape novel read only for the action of the story?

6. Do I enjoy a book more and do I evaluate its worth more carefully if I apply the steps Howard Pease sets forth in "A Letter to a Fan"?

BASIC LEVEL
GRAMMAR

The slow pupils should also study the correct use of the colon, the dash, and the parentheses.

Special attention should be given to sentence sense, the use of structurally complete sentences, order in sentences, effectiveness of sentence variety and conciseness, and correct usage of troublesome verbs. The teacher should take time with these students to give a thorough review before the final examination.

LITERATURE

Silas Marner

Many teachers find that slow readers have difficulty in penetrating beyond the surface events of a story. To prepare these students to comprehend the theme of **Silas Marner,** the teacher may teach or review Howard Pease's "A Letter to a Fan." The teacher may select the significant points of advice in the Letter and place these points on a chart to remain posted during the study of **Silas Marner,** or write them with colored chalk on a blackboard space where they will not be erased.

The footnotes are quite helpful with slow pupils. They should be read and discussed thoroughly.

Before reading the novel, slow pupils may be assigned one page each to look for difficult words. After the list of difficult words has been compiled, the teacher may assign five words to each pupil. These pupils will be responsible for learning the meanings of the words and discussing them with the class. The entire class will take notes on the words.

With slow pupils one chapter should be read and discussed at a time.

ADVANCED LEVEL
GRAMMAR

On the basis of class discussions, themes, and tests, the teacher will determine the individual needs of students. Do not allow them to waste time on principles they have already mastered. These students also need to have a comprehensive review of concepts, principles, and skills learned during the year as preparation for the final examination.

LITERATURE

Silas Marner

Thought and Meditation

The teacher may write a question on the board; she may then ask the students to think about the question and to make notes of their thoughts. After four or five minutes, she may open the discussion with the help of some reliable student. The teacher should vary this procedure on different days. Sometimes she could have these pupils write for five minutes on some topic, then develop an oral discussion on the topic. Other times, she could let her pupils know that their written reaction to some point will be the conclusion of a ten-minute oral discussion. Occasionally the teacher may place a question on the board for silent meditation which is not to be followed by any talking or writing whatsoever. This latter method can be extremely effective. For it, use quesdons which are more personal. All four of these methods are particularly useful in helping to relate life and literature.

Topics for Discussion, Writing, or Both

A. "No man is an island unto himself." What connection does this quotation have with this story?

B. This novel would be a good book for parents to study. It has wisdom about how to rear children and how not to rear them.

C. Some people are born lucky; others never have any good happen to them.

D. Some choices in life stunt our growth; others help us to grow.

E. People like to talk about ghosts. Why?

Topics for Silent Meditation

A. True or not? We need religion least when we are young.

B. Does selfishness carry its own punishment? Is this true in **Silas Marner?** Is this true in real life?

C. The need for love and affection is not limited to characters in novels.

D. "Whatsoever a man soweth, that shall he also reap."

E. Does money play **any** part in a happy life? What does George Eliot seem to say? What do you say?

Avoid an excess of moralizing on these matters. Young people often reject adult preachments if the points are emphasized too heavily.

Using **Silas Marner,** examine the four points which constitute Howard Pease's principal advice:

1. Find the theme of a story and be able to express it in your own words, the fewer the better.
2. Be alert, look for symbols, and if there are some, decide what they stand for.
3. Pick out human values presented by the author and label them either as spiritual or as material values; then, according to your own way of thinking, rate them as to their importance.
4. Ponder over these under-the-surface elements and ask yourself how they apply to you personally.

Suggested Activities

Learn the structure of the novel.
Learn the different types of the novel.
Read a realistic or historical novel.
Discover the theme of the novel.
Learn salient facts about the author.
Draw a graph to show plot development.
Trace character changes and write character sketches.
Compare the characters with real persons.
Make a vocabulary list from reading; add to the cumulative list.
Use new words learned.
Do a reading dramatization of an interesting scene.
Make pen sketches of interesting scenes.
Participate in group activity on problems arising from the study of the novel.
Practice analyzing plots.
Compose thesis sentences and thesis questions for use in developing expository essays.

HAVE YOU MASTERED THESE CONSTRUCTIONS?

The construction of a word means its use in the sentence. Below is a table showing parts of speech and how they are used.

Part of Speech	Construction or Use
1. Noun	1. Subject 2. Object 3. Predicate nominative 4. Indirect object 5. Object of preposition 6. Appositive 7. Retained object 8. Objective complement 9. Adverbial objective 10. Nominative absolute 11. Direct address 12. Possessive 13. Nominative of exclamation
2. Pronoun	Same uses as a noun
3. Adjective	Modifies a noun or pronoun
4. Adverb	Modifies a verb, adjective, or another adverb
5. Verb	Makes a statement, asks a question, or expresses a command by expressing action, being, or state of being
6. Preposition	Introduces an adjective, adverb, or noun phrase **in** the house **on** the desk **Over the fence** is (noun) out of bounds

	The prepositional phrase consists of the preposition and its object, a noun or pronoun that answers the question what or whom after the preposition. The preposition shows relation between its object and the word that the prepositional phrase modifies.
7. Conjunction	
(1) Coordinate conjunction **and, but, or, nor**	(1) Joins parts that are grammatically alike—as two nouns, two verbs, two phrases, two clauses
(2) Subordinate conjunction	(2) Introduces a clause, which, of course, is subordinate **If** you will wait **Unless** the book is returned **Because** he was late
8. Interjection—a word "interjected" into the sentence	Expresses emotion and has no grammatical relation to the rest of the sentence **Hurrah!** we are off **Ouch,** that hurts
9. Gerund (ing form of verb)	Used as a noun
10. Participle (ing form of verb or third principal part)	Used as an adjective
11. Infinitive	Used as a noun (also may be used as a modifier)

10th GRADE RECOMMENDED READING LIST

FICTION

Aldrich	A White Bird Flying
Austen	*Pride and Prejudice
Barrie	Little Minister
Beach	Run Silent, Run Deep
Blackmore	*Lorna Doone
Boulle	Bridge Over the River Kwai
Boyd	*Drums
Bronte, C.	*Jane Eyre
Bronte, E.	*Wuthering Heights
Bulwer-Lytton	*Last Days of Pompeii
Cather	Death Comes to the Archbishop My Antonia O Pioneers! Shadows on the Rock
Cervantes	*Don Quixote
Churchill	The Crisis Richard Carvel
Clemens	*A Connecticut Yankee in King Arthur's Court
Cooper	The Deerslayer The Pathfinder *The Pilot *The Spy
Dickens	*David Copperfield Oliver Twist
Dolan	Hannibal of Carthage
Dumas	*The Count of Monte Cristo *The Three Musketeers
Edmonds	*Drums Along the Mohawk
Ferber	*Cimarron *Giant *Showboat *So Big
Forbes	Mama's Bank Account
Forester	Captain Horatio Hornblower Last Nine Days of the Bismarck Mr. Midshipman Hornblower
Harnett	Nicholas and the Wolf Pack
Hawes	The Dark Frigate
Hilton	*Good-bye, Mr. Chips *Lost Horizon
Holt	Kirkland Revels Mistress of Mellyn
Hough	The Covered Wagon
Hugo	*Hunchback of Notre Dame *Les Miserables
Hulme	Nun's Story
Jackson	Ramona
James	The American Cowboy Smoky
Johnston	To Have and to Hold
Keith	Rifles for Watie
Kipling	*Captains Courageous *Kim *The Light That Failed
MacLean	Guns of Navarone Night without End
Morley	Haunted Bookshop Parnassus on Wheels
Muntz	The Golden Warrior
Nathan	Portrait of Jennie
Nordhoff	Men Against the Sea *Mutiny on the Bounty Pitcairn's Island

Cousins	Dr. Schweitzer of Lambarene
Custer	Boots and Saddles (General Custer)
De Kruif	*Microbe Hunters (collective biography)
Dooley	Doctor Tom Dooley, My Story
Fermi	Atoms in the Family (Enrico Fermi)
Frank	*Diary of a Young Girl
Gilbreth	Belles on Their Toes Cheaper by the Dozen
Gollomb	Albert Schweitzer: Genius of the Jungle
Grover	Robert Louis Stevenson, Teller of Tales
Hagedorn	Boys' Life of Roosevelt
Hulme	Annie's Captain (Capt. John M. Cavarly)
James	*Lone Cowboy
Johnson	I Married Adventure
Keller	*Story of My Life
Lawrence	Interrupted Melody
Lindbergh	We
Lovelace	Rockne of Notre Dame
Marshall	A Man Called Peter
Meadowcraft	Boys' Life of Edison
Meigs	Invincible Louisa
Rawlings	*Cross Creek
Riis	*The Making of an American
Roosevelt	Letters to His Children
Sandburg	Abe Lincoln Grows Up
Vestal	Kit Carson
White	Daniel Boone, Wilderness Scout

DRAMA

Barrie	*Admiral Crichton
Goldsmith	*She Stoops to Conquer
Lindsay	*Life with Father
Masterlinch	The Bluebird
Shakespeare	*As You Like It Comedy of Errors *Midsummer Night's Dream *Romeo and Juliet *Taming of the Shrew Twelfth Night
Sheridan	The Rivals

	Green Grass of Wyoming My Friend Flicka Thunderhead
Orczy	The Scarlet Pimpernel
Pyle	Men of Iron
Rawlings	*The Yearling
Sabatini	Captain Blood Scaramouche The Sea Hawk
Scott	*Ivanhoe *The Talisman
Shute	Pied Piper
Skidmore	Hill Doctor
Stevenson	Black Arrow *Kidnapped *Treasure Island
Stewart	Ivy Tree
Stone	President's Lady
Stowe	Uncle Tom's Cabin
Tarkington	*Alice Adams *Penrod *Seventeen
Verne	Mysterious Island Twenty Thousand Leagues Under the Sea
Wells	Seven Science Fiction Novels First Men in the Moon The Food of the Gods In the Days of the Comet The Invisible Man The Island of Dr. Moreau Time Machine War of the Worlds
West	Cress Delahanty The Friendly Persuasion
Wister	The Virginian

BIOGRAPHY

Aldrich	Gertrude Lawrence as Mrs. A.
Antin	*The Promised Land (Mary Antin)
Benet	Washington Irving: Explorer of American Legend
Burgess	Small Woman (Gladys Aylward)
Bok	*The Americanization of Edward Bok
Carr	The Life of Sir Arthur Conan Doyle
Considine	The Babe Ruth Story

SHORT STORIES

Benet	Twenty-Five Short Stories
Canfield	Four Square
Doyle	Adventures of Sherlock
Harte	*The Outcasts of Poker Flat
Hawthorne	*The Ambitious Guest
Henry, O. (Porter)	Best Short Stories of O. Henry
London	Best Short Stories of Jack London
Maupassant, de	*The Necklace
Poe	*The Cask of Amontillado
	*The Pit and the Pendulum
Scoggins	Chucklebait
Stevenson	*The Sire de Maletroit's Door
	Strange Case of Dr. Jekyll and Mr. Hyde
Stuart	Tales from the Plum Grove Hills

ESSAY

Day	*Life with Father
Lamb	*A Dissertation on Roast Pig
Saroyan	*The Human Comedy
Skinner	*Our Hearts Were Young and Gay
Tarkington	Your Amiable Uncle
Thurber	The Thurber Carnival

LEGEND

Lanier	*The Boys' King Arthur
Newell	*King Arthur and the Round Table
Pyle	Champions of the Round Table
	King Arthur and His Knights
	Sir Lancelot and His Companions
Sterling	*The Story of Sir Galahad

POETRY

	*Beowulf
Benet	Burning City
Browning	The Pied Piper of Hamlin
	How They Brought the Good News from Aix to Ghent
Burns	Sweet Afton
	Tam O'Shanter
Bryant	*Thanatopsis
Byron	The Prisoner of Chillon
Holmes	The Deacon's Masterpiece
Kipling	*The Ballad of East and West
	Recessional
Lanier	The Marshes of Glynn
Markham	Lincoln, The Man of the People
Millay	*Renascence
Poe	*Annabel Lee
	The Raven
Sandburg	*The People, Yes

NON-FICTION

Addams	*Twenty Years at Hull House
Beebe	Half a Mile Down
	High Jungle
Blair	Beyond Courage
Buck	Bring 'em Back Alive
Bulfinch	*Age of Fable
Cleaveland	No Life for a Lady
Clemens	Life on the Mississippi
	Roughing It
Corbett	Man Eaters of India
Davis	Doctor to the Islands
Durant	*Story of Philosophy
Ellsberg	Under the Red Sea Sun
Hartwell	Dogs against Darkness
Heyerdahl	*Kon-Tiki
Hubler	Lou Gehrig: The Iron Horse of Baseball
Jaffe	*Crucibles
Jarden	The Young Brontes
Ley	The Conquest of Space
Marek	Gods, Graves, and Scholars
Parkman	*The Oregon Trail
Reid	Colditz Story
Rieseberg	I Dive for Treasure
Scoggin	Lure of Danger
Skinner	Our Hearts Were Young and Gay

ENGLISH 11

In the eleventh grade, students will have opportunity to appreciate America's literary heritage and to express themselves effectively in a variety of forms, both oral and written. From some city schools, nearly all the graduates go to college. If a large percentage plan to go to college, the eleventh grade teacher in planning his English course must surely consider preparation for college an important factor. There will, of course, be students to consider who will terminate their formal education at the end of the twelfth grade. The particular needs and interests of the classes, then, will suggest areas of emphasis. As he has done in previous years, the teacher will again build upon the skills already present, reinforcing the desirable skills and weeding out negative attainments like slovenly speech, slipshod thinking, and inaccurate expression.

COMPOSITION

In English 11 perhaps the focus of work in composition should be upon the short theme of three, four, or five paragraphs, though writing of the longer theme of from five to eight paragraphs should not be ignored. The work in themes of these lengths is especially recommended for the college-bound students. Only two years are left for gaining proficiency.

Proper development of themes, whether long or short, will involve theory and practice in the following:

Planning for paragraphs
Development of paragraphs
Connection between paragraphs
Special types of paragraphs: Introductory,, transitional, and summary.

The paragraph is excellently adapted to in-class writing; however, in the eleventh grade those students planning to go to college will need practice in writing in-class themes of approximately 300 words. Students should understand that anyone who can write a good paragraph can usually write a good theme or letter; that on its own, a paragraph must have unity and coherence, and, as one of several paragraphs on the same topic, it must contribute to the unity and coherence of a whole theme. In addition, eleventh grade students should understand the special parts played by paragraphs in longer themes: the first paragraph may introduce the theme; the last paragraph brings it to a suitable conclusion; the in-between paragraphs state particular ideas, supply illustrations, and provide transitions.

In the organization of themes, good composition should be expected and demanded. The pupil may be stimulated by practicing various literary styles, since his own is largely unformed. Narration, description, and exposition may be carefully studied and practiced, with stress on exposition.

Practice in precis-writing (at the teacher's discretion) should receive attention. In doing precis-writing, students learn to interpret an author's meaning and express it adequately in their own words. Searching for the meaning of a passage makes students more thoughtful readers; expressing it adequately leads to more precise writing. A good precis tests two major skills: reading and writing.

Practice in business and social correspondence should receive attention.

Vocabulary should be taught at every opportunity, preferably in context. The teacher should insist that the pupil build his vocabulary from his reading, leaning heavily on his dictionary in doing so, and that progressive expressiveness from increasing vocabulary makes its appearance in the themes written, especially outside class. It is necesary to warn against artificiality.

When the student prepares a theme, speech, or report, the teacher should stress the importance of listening, observing, reading, and thinking. He should emphasize preparation, planning, outlining, and careful revision.

Teachers may refer to Georgia Tech's "Checking the Theme" under "Composition" for twelfth grade.

For vocabulary study, see Tressler, pp. 100-147; **Adventures in American Literature,** "Glossary", pp. 833-843; vocabulary studies scattered throughout **Adventures.**

BASIC LEVEL

While students at the advanced level should be encouraged to investigate topics with which they are not familiar, students at the basic level should ordinarily choose familar subjects so that more thought can be given to the manner of presentation. They may write on narrow topics related to their experiences. An extremely slow pupil may know more about horses than does anyone else in class. This pupil may feel more secure if he is given the opportunity to write or speak on this subject, with which he is more familiar. With some extremely slow students, the teacher may get the best results even in the eleventh grade by assigning simple topics, such as "How to Play a Game" or "How to Bathe a Dog." The frequent writing of brief paragraphs is usually more helpful to slow students than the occasional assigning of long themes. Even basic students in the eleventh grade, however, should do simple reports and simple library papers, outlining in preparation for the reports. Reference material for the report may be listed in simple form. They should have practice in writing entertaining, informative letters, striving for increased skill in expression; mastery of letter form; and correctness in capitalization, punctuation, and sentence structure. Courtesy, gratitude, tact, friendliness, and neatness should be their letter-writing goals.

In composing oral or written book reviews or reports, the slow student's assignment may be simply: "What is the book about? Give two or three reasons for liking or disliking the book. Give examples to explain your points."

STANDARD LEVEL

With the standard group, the teacher should strive to accomplish the goals discussed at the beginning of this topic "Composition": planning and developing paragraphs; showing proper connection between paragraphs; writing introductory, transitional, and summary paragraphs; studying parts played by paragraphs in longer themes and applying this information to their own themes; practicing the writing of various literary types; continuing precis-writing and letter writing; and continuing work in vocabulary and spelling.

The student at the standard level should combine sentence elements correctly and effectively, avoiding faculty parallelism. He should write clear definitions and logical explanations. He should develop a vocabulary of vividly descriptive words and avoid "piling up" adjectives. He must be able to locate materials, take notes, organize them, and write a report which presents clear, accurate information, properly documented.

At the standard level in the eleventh grade, students must recognize the importance of logical thinking in composition work. If the writer wishes to make an idea clear to the reader as it is to him, he needs to supply the details he has observed, give examples, illustrate, compare the unknown with the known, or classify and differentiate. The student must be aware that essay-type examinations regularly call for paragraphs developed by reasons or definitions. His writing will improve if he looks for these signs in other people's writing: sharp detail; pertinent illustration; full, factual evidence; valid comparison and analogy; precise definition.

At this level most compositions will grow out of the study of literary selections. These pupils should attempt, for example, analyses of poems. The poem may be Frost's "Stopping by the Woods on a Snowy Evening." The basic pupil may write the prose meaning of the poem, showing the picture he gets or the ideas within the poem, while the student at the standard level must attempt to develop the total meaning of the poem. He must realize that a good idea will not make a good poem. He assumes a thoughtful, critical attitude. In developing his composition, he may show the conflict within the mind of the speaker: he is momentarily torn between his love of beauty and other complex claims that life has upon him ("promises to keep"). This development at the standard level may be of a rather simple nature, depending upon students in the particular class.

The student may include some discussion, not too complicated, of poetic devices and verse form, showing how they contribute to the success of the poem.

ADVANCED LEVEL

At the advanced level in the eleventh grade, students must be able to do well all facets of composition work discussed above. The important thing is that the product be of a higher quality and more thoughtful and mature in presentation. These superior students should be able to write paragraphs of all types, single and connected, showing the student's maturity of thought and judgment. He improves in ability to write clear, correct sentences, striving for variety and rhetorical effectiveness; he improves his skill in precis writing. His library papers are on literary subjects and are correctly documented. He avoids vague generalities and aims to convert the reader or listener to his point of view by giving sound reasons.

If the advanced student does a composition on Frost's "Stopping by the Woods on a Snowy Evening", he is able, perhaps, to go beyond that done by the standard-level student. The superior student explains the small conflict ("promises to keep") as symbolical of a larger conflict in life. One part of the sensitive, thinking man would like to give up life to the enjoyment of beauty and art; but another part is aware of larger duties and responsibilities—responsibilities owed to other human beings. The mature student explains that the speaker would like to satisfy both impulses, but when the two come into conflict, he seems to suggest, the "promises" may be given precedent. The superior student will, perhaps, include in his analysis a discussion of meter, rhythm, verse pattern, imagery, figures of speech, and tone.

The superior students in the eleventh grade may contribute literary criticisms, short stories, expositions, and poems to the school literary magazine. This project encourages creative writing among students in this group.

Activities for composition work are suggested throughout the discussion of literature.

GRAMMAR AND RHETORIC

It is impossible to make a practical guide for teaching grammar in the eleventh and twelfth grades; some pupils will have satisfactory preparation in grammar by this time, while others will be deficient. There is likely to be, then, in the eleventh grade, students who need a reteaching of simple grammar, as discussed in grades seven through ten; other pupils who, for the most part, need a review; and, finally, those students who may concentrate on rhetorical principles. It cannot be foreseen, therefore, how much instruction time should be devoted to any particular phase of grammar at this grade level. By means of tests, discussions, and compositions, the teacher determines what subject matter to teach and when to teach it.

BASIC LEVEL

Ideally, there should be no basic level in grammar for the eleventh and twelfth grades; pupils should have mastered all fundamentals in grammar by the end of the tenth grade. By some method, however, pupils advance to the eleventh grade without knowing basic fundamentals of grammar. The teacher, then, must make a new beginning, starting with the skeleton of a simple sentence—including subject, verb, and completer—and continuing by gradually adding the uses of different parts of speech within the sentence. These different uses will include, of course, uses of pronouns and nouns within the sentence (direct object, indirect object, subject, predicate nominative, and object of the preposition). It will be necessary to cover, again, case of pronouns and possessive and plural forms of nouns. These students may be guided from the use of the adjective to the use of the participial phrase or the adjective clause. With the adjective clause, the relative pronouns are explained; with the adverb clause, the subordinate conjunctions are studied. By this time, then, pupils are using simple, compound, and complex sentences. They must practice proper punctuation of these sentences and correct capitalization. The teacher must emphasize and require of this basic group the complete sentence, not a fragment, and a clear sentence, even if it is very simply constructed. As they use simple modifiers, the teacher should emphasize and require proper placement.

The teacher may find the following charts helpful in teaching simple adjective and adverb modifiers.

ADJECTIVES

Kind of Adjective	**What It Does**	**Examples** (in bold)
Descriptive	tells **what kind of**	**close** election, **misty** mountains, **green** dress
Possessive	tells **whose**	**our** car; **my, your**; **his, her; its, their**
Demonstrative	points out	**this** tree; **that, these, those**
Relative	tells **whose, which** or **what**	I don't know **which** picture is prettier. man **whose** wife is here.
Interrogative	asks **whose, which,** or **what**	**Which** suit did you order?
Indefinite	does not limit to a particular thing	**many** people, **few, any, several, some**
Article	indicates definiteness or indefiniteness	**the** movie; **a, an**
Numerical	tells **how many** or **how much**	**fifty** soldiers; **twentieth, five-sixths**

ADVERBS

Kind of Adverb	**What It Does**	**Examples**
Time	tells **when**	**afterwards, again, daily, never, now**
Place	tells **where**	**above, anywhere, here, in, up**
Manner	tells **how**	**fast, truly, wisely, well, slow**
Degree	tells **how much**	**all, almost, enough, too, hardly**

Number	tells **how many times**	**first, secondly, twice, once**
Cause	tells **why**	**consequently, so, therefore**
Opposition	contrasts one idea with another	**however, yet, still, although**
Interrogative	asks **how, why, where, when**	**how, why, where, when**
Assertion and denial	affirms or denies	**no, yes, not, certainly, indeed**

COMPARISON OF MODIFIERS

Positive	Comparative	Superlative
bad, evil, ill	worse	worst
far	farther	farthest
good, well	better	best
little	less (littler)	least (littlest)
much, many	more	most
uniquely	no form	no form
unique	no form	no form
universal	no form	no form
single	no form	no form
matchless	no form	no form
instantaneous	no form	no form
mortal	no form	no form
infinite	no form	no form
eternally	no form	no form
here	no form	no form
there	no form	no form
now	no form	no form
when	no form	no form

These rules for comparison may be used with the chart.

1. Most modifiers express comparison in one of three ways:
   a. By adding **-er** or **-est** to the basic word.
   b. By being placed after **more** or **most.**
   c. By change of word.
2. When comparing two (or two groups of) things or actions, use the comparative degree of the modifier. When comparing more than two things or actions, use the superlative degree.
3. Words such as **perfect** or **first,** which already are absolute, cannot be logically compared.
4. When comparing one person or thing with the rest of its class, use such a word as **other** or **else** with the comparative degree.
5. When comparing one person or thing with the rest of its class use **all,** if necessary (not **any**), with the superlative degree.
6. Do not omit any necessary words in stating a comparison.

The teacher may move on to the adverb phrase or clause, using the same method as does the chart; he may use sentences like the following:

1. He runs **as though he had been frightened. (how** he runs)
2. He runs **whenever he can. (when** he runs)
3. He runs **wherever he goes. (where** he runs)
4. He runs **because he likes to run. (Why** he runs)
5. He runs **as far as he can. (to what extent** he runs)
6. He runs **if he feels like it. (under what conditions** he runs)

The teacher should work, as much as possible, with individuals; however, size of classes undoubtedly will present a handicap in doing this individual work. The teacher should find time to go over errors with the student who has written the paper and point out his particular weaknesses. It may be necessary to do some of this individual work before and after school. The common errors made on a particular set of compositions may be listed on the board and discussed with the pupils.

These very slow pupils sometimes know so little that they become discouraged and confused. If the teacher can move very slowly just one step at a time, the pupil may master one thing and feel an accomplishment. He will be encouraged, then, to continue his efforts. The teacher may try to concentrate on just one element at a time in pupil compositions and may let that element be the basis for her markings. For one set of compositions, for example, the chief concern may be simply that every sentence makes a complete statement and is punctuated accordingly. Concentration next time may be on the complete sentence plus the proper use of adjectives and adverbs, with the red marks used for these errors only. In another set of compositions, agreement of subject and verb may receive the emphasis. When these compositions are returned, the teacher should devote some time at the board, using illustrations concerning the specific elements stressed and emphasizing these principles.

Most of these pupils are, no doubt, weak in spelling and vocabulary. They should keep a list of words misspelled in their own compositions, adding to it throughout the year. Immediately after these words have been misspelled, an attempt should be made to master them by use of the dictionary and further practice in using them. Lists of trouble-makers or words commonly misspelled may also be used. Lists are included in all good grammar texts, and several are included in this particular guide.

Vocabulary studies for this basic group should not be too complicated. Best results are usually obtained by compiling a list from the reading, particularly from selections for class study. These selections will include a variety of words with which this group will not be familiar. The teacher may choose the simpler ideas from the word studies in Tressler's **English in Action,** Course Three, pp. 100-147. Word studies scattered throughout **Adventures** may also be helpful.

STANDARD LEVEL

Some students at the standard level will forget rules and usage if they do not review periodically. For this reason, time should be allotted for periodical reviews of the fundamentals of grammar. These students are able to accomplish a great deal on their own by reviewing rules and explanations and practicing skills in which they are weak; the teacher, however, will need to explain certain principles that will give some pupils in this standard group trouble. He should use errors in their compositions to discuss in class, explaining the principle involved and the proper procedure. When it is possible, the teacher should work with individuals, discussing errors made on the particular paper.

These standard pupils should proceed rapidly with grammar reviews so that more time may be spent on rhetorical principles. The pupils should become proficient in recognition and correction of the following errors of sentence structure:

1. Sentence fragments
2. Stringy sentences, up-side-down subordination, improperly related ideas
3. Faulty reference of pronouns
4. Dangling modifiers (dangling participial, infinitive, gerundive, and prepositional phrases and dangling eliptical clauses)
5. Misplaced modifiers (misplaced adverb, piling up modifiers, squinting constructions, faulty co-ordination, needless separation of related modifiers, split constructions)
6. Non-parallelisms
7. Needless shifts in subject, number, tense, voice, and mood.

Since some of these students, as well as students from the advanced group, will be interested in taking College Board Examinations for practice or for early acceptance to college, the teacher may be called upon to suggest materials that will aid pupils to prepare for these examinations. Actually the purpose of the examinations is to see what the student can do with the knowledge and background that he has. Cramming for the College Board Examinations is not advisable; however, there are materials dealing with vocabulary, analogies, logical arrangement, and other vital principles that, if used early enough, will help give the student a good foundation in English fundamentals. The following publications include some excellent materials:

Hickman, Sara, **First English Review,** Cambridge 39, Massachusetts: Educators Publishing Service, 1963.

Wood, Earl F., **Junior English Review Exercises,** Cambridge 39, Massachusetts: Educators Publishing Service, 1962.

ADVANCED LEVEL

Periodic reviews in grammar to keep these bright pupils refreshed in rules, principles, and usage can surely do no harm, and they are perhaps necessary. Too much time, however, should not be allowed for these reviews because these brighter students should have time to concentrate on and practice writing. Teachers of the advanced pupils in all grades must be aware, however, that they cannot omit the teaching of grammar all the way back to the beginning of junior high school with the excuse that these are the bright children and they have, therefore, mastered fundamentals of grammar. If this is the case, a large percentage of pupils willl graduate from high school with little knowledge of grammar.

With this group, though, the teacher should stress rhetorical principles. These students should master all principles listed under the "Standard Level," and they should be required to show evidence of this mastery in their own compositions.

The teacher may supplement the grammar text with materials that include rather complex grammatical structures, spelling lists, word studies, analogies, logical development, and poetic language. Such material may be found in the publications listed under "Standard Level."

These publications, as was suggested under the "Standard Level," will also make the students feel more secure when they take College Board Examinations. Another publication which is helpful not only to prepare for the College Board, but also to prepare for writing on any occasion is Blair's **How to Write the College Entrance Examination.**

One of the best publications to use with the advanced groups from ninth grade through twelfth is **End of the Year Examinations for College Bound Students.** If the teachers will use this as a standard in making out some of their own tests, improvement in logical thinking and writing will result.

LITERATURE

Teachers do not always agree on the best method of organizing the study of American literature. When one examines textbooks of American literature, he finds a variety of approaches: arrangement as to chronological development, arrangement according to types (novel, short story, drama, nonfiction, and poetry), or arrangement according to sections (South, West and Mid-West, and East, including New England). Another arrangement of material is a grouping into these three headings: The elements of American life—her land, her people, and her historical heritage; the spirit of America as revealed in her theory of government, her ideas of education, her religion and philosophy of life, and her principles of literary criticism; and the relation of America to the world—her influence, her attitude toward other nations as regards their political and commerical relations, their history, customs, and art, and their literature. No matter what the organization, the same literature is here to be studied and enjoyed. The teacher's enthusiasm and attitude are much more important than the arrangement of material within a text.

Many teachers prefer to organize the literature course according to units growing out of chronological development, since the literature is closely associated with the historical development of the country. Gehlmann and Bowman's **Adventures in American Literature** uses the chronological development but places the Modern Period at the beginning of the text. No matter whether the Modern Period is placed at the beginning or at the end, any teacher should be able to use the chronological development, starting with the Colonial Period and ending with the Modern Period, if the chronological arrangement is what he prefers.

When one examines textbooks of Ameican literature, he quickly observes that much emphasis is placed upon American heritage—many of our forefathers coming from England where literature had been produced for twelve hundred years—the settling of our country, with the early records, diaries, and journals; the molding of our nation, with the historical documents for which this country is famous; the development of the different sections with hardships encountered and wars fought.

The pupil sees in American literature a reflection of our American ways of life and thought. He knows that authors write for and about people—their work and their problems; their land with its cities, towns and farms; the world of nature, facts, and ideas; and of times past, present, and future.

Although most teachers agree that the instructor should devote more of his instruction to the study of the particular works than he does to the study of literary background, they believe that conditions of an author's life and the history of his times very often illuminate a work of art so greatly that such background material cannot be ignored without severe loss to the pupil. The teacher, however, should resist the tendency to spend too much time on history or on telling irrelevant anecdotes of author's lives.

The teacher who needs help in determining quantity of materials to cover each report card period may use this suggested division (overlapping will occur):

First Six Weeks	The Colonial Time The Making of a Nation
Second Six Weeks	The Flowering of the East New England's Golden Day
Third Six Weeks	Growth and Conflict
Fourth Six Weeks	Time of Change
Fifth Six Weeks	American Literature in the Modern World

Sixth Six Weeks (Some teachers prefer
to begin with this
period.)

There are seven periods with only six report-card periods. These divisions of subject matter into six parts will not be exactly the same for all teachers; some teachers will spend more time on a certain period than will other teachers; therefore, suggestions and discussions in this program will be under the chronological headings rather than six-weeks periods.

Many ideas included in this discussion of American literautre are suggested in Gehlmann, Bowman, and Kinnick, **Teacher's Manual for Adventures in American Literature,** Atlanta: Harcourt, Brace and World, Inc., 1958.

THE COLONIAL TIME

In beginning the Colonial Period, the teacher may explain that even though American literature is new in comparison with literatures of Europe, yet it has, in a sense, been mature from its beginning. These students in the eleventh grade have not studied English literature, but they studied American history in the eighth grade and many of them study American history in the eleventh grade. This study of American history in the eleventh grade, accompanying the study of American literature, is a rather ideal set-up, each course an aid to the other. The students know, then, from their history, that the early colonization of America was taking place just as one of the greatest periods in English literature was drawing to a close—the Elizabethan Period, which produced Shakespeare. Students may remember, from their study of history, that there were men like Sir Walter Raleigh, who in England wrote poetry as well as history and who were interested also in American colonization. At this time more and more of the English people, because of the effects of printing and the Renaissance, were interested in literature and education. Students in the eleventh grade are familiar with Shakespeare's England, because they have studied Shakespeare's plays in previous years. They realize that the theater, too, had its effect on the many people who attended the plays. They, therefore, can understand rather quickly why American literature was, in one respect, mature from the beginning. They should understand, however, that they must not expect to find at the beginning of the course beautiful sonnets such as Shakespeare wrote. Imaginative literature was absent, for the most part, until 1800. The pupils, in a class discussion, may give reasons for this lack of creative material. They, no doubt, will discuss hardships encountered by the early settlers—lack of food, trouble with Indians, problems of building homes and establishing governmental processes. The first task of the newcomers was to adjust their Old World habits, tools, and minds to the different circumstances of the New World. What a contrast to England! Students should recognize this contrast. Never before had men known such spaciousness in lands, streams, valleys. "Heaven and earth never agreed better to frame a place for man's habitation," wrote Captain John Smith. Students should recognize rather quickly that these early problems of adjustment and beginning a new life were not conductive to the writing of beautiful love sonnets or any kind of imaginative literature. If they will reason they may suggest types of literature one would expect under these strenuous conditions: early records, letters, diaries, and journals. Earliest Spanish, French, and English writing in America was largely a record of discovery, exploration, description, and history. Some of the writing was done by temporary residents. The teacher may remind students that this awareness of the land has continued to characterize American literature from John Smith's **True Relation** to Steinbe[illegible] **Travels with Charley,** written in our own day.

In creating interest in "The Painted History of the Delaware Indians," there may be a discussion concerning our own Chucalissa Indian Town. Since this Indian village is only a short distance from the city limits, several students in each class have probably visited it. This discussion may stimulate others to visit it. They will have an opportunity to sit down and watch slides, accompanied by an explanatory recording, to look at arts and crafts, and to watch Indians as they do beaded work, to view skeletons, and to observe excavation. Some pupils may have printed material which was given them on their visits to the Indian village. This material may be shared with classmates.

This picture writing will probably stimulate a discussion concerning language development. Some students may do library papers on certain phases of language development. H. L. Mencken's **The American Language** may prove helpful throughout the year. Teachers may find the following article helpful: Ashley, Annabel T., "Using Dialects — U.S.A. in High School Classes," **English Journal** LIII (April, 1964), 256-265. As pupils consider modern means of communication — magazines, newspapers, books, radios, and television — they are impressed with the great strides that have been made since this early graphic method was used by the Indians.

Teachers complain that the Colonial Period is uninteresting to pupils, that it is dry and boring. Some teachers, for this reason, prefer to teach the Modern Period first. Gerhard Friedrich, head of the Department of English at Cedar Crest College, Allentown, Pennsylvania, suggests that this early American literature, composed of literary records, may be perhaps more meaningful to pupils if it is presented in the perspective of European, especially British, literature of the same time. He gives the following suggestions in an article "The Teaching of Early American Literature," **English Journal,** XLIX (September, 1960), 387-394. During the Elizabethan Period, England was expanding. This expansion resulted in American colonization. In England there were minor types of travel literature, theological writing, and some biographical and autobiographical practices. For observing this trend, the teacher may refer to Richard Hakluyt's **The Principle Navigations, Voyages, Traffiques, and Discoveries of the English Nation, made by Sea or over Land, within the Compass of these 1500 years** (1598-1600), and Samuel Purchas' **Hakluytus Posthumus or Purchas his Pilgrimes** (1625). Pupils should see that records constitute typical links (human and literary) to this expanding England.

In studying these examples of early historical, biographical, and theological writings, the pupils, according to Friedrich, are interested and amused to observe the style that reflects an author's spirit and purpose. They may point out that some authors use many adjectives or overstatements, while others write simple but vivid episodes and use the Anglo-Saxon understatement. Friedrich thinks that the **New England Primer** and the **Bay Psalm Book,** if viewed from the angle of purpose — as — related — to expression, will contribute to delight and entertainment rather than to awe for things ancestral. He suggests that word plays and subject matter concerned with women's fashions, beatnik-style hair on men, and the problem of toleration may be found in Nathaniel Ward's **The Simple Cobbler of Aggawam.** He feels, then, that instead of the teacher's putting stress on what is old, it is better for him to give attention to a combination of human emphasis with compositional flaws and excellences shown by early American writers.

Friedrich suggests the use of comparison in studying these early writers. Pupils may use Cotton Mather's **Bonifacius: or Essays to Do Good** for comparison with writings and activities of Benjamin Franklin, or they may compare Franklin and Jonathan Edwards. To compare Franklin and Edwards, they may arrange in opposite columns the habitats, personal lives, and public activities, essential concerns, titles of literary works, and traits of style. Such a comparison shows differences between two periods of thought and expression.

Some students may follow Friedrich's suggestion of reading from the Englishman Pepys' **Diary** (1660's), the New England **Diary** of Samuel Sewall, sometimes regarded as the American Pepys, and from the **Diaries** and other writings of William Byrd, of Virginia and North Carolina. Questions such as these will make the assignment more meaningful: What conditions helped to produce the similar and the different characteristics? What passages are still significant? Which phrases are expressed in a superior manner? Friedrich suggests that Sewall's acknowledgment of conscience some years after his part in the witchcraft convictions and his account of the unsuccessful courtship of Madam Winthrop are humanly appealing as is the "leg-pulling" humor of Byrd.

Pupils interested in medicine or dentistry enjoy Byrd's selection "Primitive Dentistry". Some of them will be stimulated to do library papers on early practices in dentistry.

Sarah Kemble Knight's "From Her Journal" may be studied as an example of informal writing before spelling was standardized. Pupils are interested in both spelling and capitalization. Some pupils may do oral or written compositions on stabilization of spelling in America. The teacher may mention that George Bernard Shaw, British playwright, was particularly critical of spelling methods. Some students may search for material showing Shaw's attitude.

Instead of complaining that there were no Shakespeares or Donnes among the early Puritan writers, teachers and students should perhaps judge Puritan literature in the light of the Puritan's goals or mission of life, suggests John F. Warner, Jr., formerly a high school English teacher in Massachusetts and now an editor for Houghton Mifflin, in an article "The Human Side of Literature," **English Journal,** LII (November, 1963), 587-590, 609. He reminds us that the Puritans had two purposes in writing: one to inform neighbors and fellow Englishmen across the sea of recent events taking place in the colonies and the second to put down their feeling about a variety of subjects for later reflection. He continues to suggest that since there was no leisure to be squandered on romantic fiction, what could be more exciting than the immediate struggle between man and Satan?

Even though tastes change, Mr. Warner believes in stressing, with pupils, the human side of Puritan literature. The poetess Anne Bradstreet, for example, wrote lyrics expressing her love for her husband. In "To My Dear and Loving Husband," pupils do not see a cold, unfeeling Puritan. Only a portion follows:

"If ever wife were happy in a man,
Compare with me ye women if you can.
I prize their love more than whole mines
of gold,

Of all the riches that the East can hold.
My love is such as rivers cannot quench,
Nor ought but love from thee, give recompense."

Warner points to Bradstreet and Taylor for inclusion in the teaching of Colonial literature because of their warmth and feeling and love for both spiritual and physical natures. He, too, includes Ward's **The Simple Cobbler of Aggawam** as a delightful denunciation of women's fashions and manners, with the author at times resembling a disinterested student of twentieth-century Parisian finery. Warner expresses the desire that more people today might exhibit the forthrightness and fearlessness of Ward in calling "a fop a fop."

There are two sides concerning Puritans, then, to teach pupils—the Puritan of Wigglesworth's **Day of Doom** or of Jonathan Edward's sermonistic sufferings and also the in-the-world Puritan with the warm, compassionate , human side. To show only one type is to distort the picture.

Pupils should also be reminded that the difficult path to happiness as seen by the Puritans was perhaps due, in part, to the geographical surroundings of the New England section.

BASIC LEVEL

Any of the selections in this period may be used with the basic group. They may do a report, oral or written, on Admiral Richard Byrd. Those who have visited Jamestown and Williamsburg may share these experiences with their classmates. The art pupils may enjoy doing a painted autobiography after studying "Painted History of the Delaware Indians." A committee may be responsible for arranging the variety of material available for the bulletin board. An oral or written report may be done on the Barter Theater in Virginia where the audience pays admission with fresh eggs, fruit, and vegetables. Some students may examine primers used in schools today and compare them with "The New England Primer." They may discuss characters and personalities of Captain John Smith, William Byrd, Sarah Kemble Knight, William Bradford, Roger Williams, or Jonathan Edwards or write a paper on conditions of life in Colonial time.

STANDARD LEVEL

All ideas or any of the ideas previously mentioned may be used with the standard group. They may make a further study of the religious ideas of Indians and do a library paper on the findings. The students who are particularly interested in dentistry may contrast methods used in the Colonial Period with modern methods used in dentistry. Some students may do library research on **barter,** bringing to class a written or oral report. These students may do research on the Puritans—why the name, early history, Puritanism as reflected in John Bunyan's writing (**Pilgrims Progess,** for example).

ADVANCED LEVEL

The advanced pupils may read Cotton Mather's chapter on John Winthrop in the **Magnalia Christi Americana**: or, **The Ecclesiastical History of New England** and also Plutarch's treatment of Lycargus and Numa in **Lives of the Noble Grecians and Romans,** above whom Mather exalts Winthrop. They may do an analysis of the reasoning employed, or they may compare a poem by Edward Taylor with a selection from Herbert or Quarles. They may contrast the moods of Hawthorne's "The Maypole of Merry Mount" (1836) with William Bradford's account in **Of Plymouth Plantation** and Thomas Morton's account of the same events in **New English Canaan.**

Some students in this group may do a rather detailed study of place names, showing English influence or influence of peoples from other countries; for example, **Jamestown, New England, Carolinas, Virginia, Georgia** (English influence); or they may study Indian influence on names here in our own city or in surrounding areas.

We sometimes forget that when pupils make these studies, they are doing vocabulary or word studies of a sort. They may make a study of vagaries of spelling before Noah Webster's time, or they may study and report on elaborate, figurative language of the Puritan poet, Taylor.

Mrs. Lois Josephs, teacher at the Taylor Allderdice High School in Pittsburgh, suggests an interesting project for the advanced group. It involves **The Scarlet Letter** and **The Crucible,** the Puritan man emerging out of both. In "One Approach to the Puritans," **English Journal,** LII (November, 1963), 183-875, Mrs. Josephs suggests, also that the study include **The American Puritans** by Perry Miller, which is made up of Puritan writings, but she suggests that students are interested in Puritan writing only after they have become interested in the Puritans themselves. **The Scarlet Letter** and **The Crucible** arouse this interest. This study involves analysis on many levels, with pupils finally presenting a comparison as to the approach of each author to Puritan society as a whole. Hawthorne's compassion for the human being is important. Hawthorne considers adultery a sin, but he criticizes a society that makes outcasts of Hester and her child. His Puritans are stern and righteous, but there is no hypocrisy. Miller, on the other hand, has a more objective approach, according to Mrs. Josephs. Although he too is critical of the injustice that Hawthorne condemns, he is concerned with the integrity of the individual in a hypocritical society, and he uses the Puritans to suggest a modern parallel, the events of the McCarthy hearings.

Then, according to Mrs. Josephs, Perry Miller's **The Puritan Writers** will be interesting to the pupils, and what often seems dull prose to many students will come alive. They may, for example, discuss instances in the two works in which Puritans did interfere in the personal or religious life of the individual. Various topics may be developed from the reading and study of these three books. As the year progresses, other comparisons may be made; a comparison of Hester and Abigail to Mattie in **Ethan Frome,** to Penelope in **The Rise of Silas Lapham;** a comparison of Proctor's realization of the importance of human integrity to its revelation to Joe Keller in **All My Sons** or to the soldier in **The Red Badge of Courage,** or a comparison of the obcession of Chillingworth to that of Ahab in **Moby Dick.**

THE MAKING OF A NATION

The unit "The Making of a Nation," although comparatively short in most textbooks, should be studied intensively. This material includes the men and documents that contributed to the success of our revolution and the founding of our nation. It is only natural for all Americans to be interested in how we won our independence, but too many perhaps fail to realize that the order, justice, and freedom for which our country is famous were the great achievements of famous Americans of the eighteenth century. American citizens tend to take for granted that this nation, although comparatively young, is the oldest republic, the oldest federal system, the oldest democracy in the world, and that its Constitution is the oldest written constitution in the world.

Since pupils in the eleventh grade have not studied English literature, the teacher may remind them that in England during the eighteenth century, the pen was considered mightier than the sword. Writers, such as Swift, Addison, Steele, and Pope, used satire as their weapon to criticize methods of attaining office, evils of two-party politics, trivialities of court life, or peculiarities of a country gentleman. In America, likewise, the pen was mightier than the sword, pupils observe, as they study Paine's **Common Sense,** the Declaration of Independence, Patrick Henry's "Speech in Defense of the Constitution," Washington's "Farewell Address," and many other documents for which this country is famous. During this period literature was the servant of history. Washington, Jefferson, Franklin, Paine, and others dedicated their lives to patriotism, and, as a result, the state papers that they produced still form the greatest contribution that America has made to world history. Because of its perfect form, beauty of language, and love of liberty, the Declaration of Independence is commonly considered the noblest expression concerning freedom. The great English statesman Gladstone declared our Constitution to be "the most wonderful work ever struck off at a given time by the brain and purpose of man." Surely these documents deserve intensive study.

If a study of this period begins with Franklin's **Autobiography,** pupils will perhaps be more interested in the selection if they are first interested in the man. When they realize that Franklin helped draft the Declaration of Independence, the constitution for Pennsylvania, the Articles of Confederation, the treaty of alliance with France, the treaty of peace with Britain, and the Federal Constitution for the new nation, they will perhaps feel he deserves further study.

Pupils may be reminded that just as Boswell's **Life of Johnson** is considered the most famous biography in the English literature, Franklin's **Autobiography** is considered the most famous in American literature. Pupils may discuss characteristics that make interesting biographical or autobiographical material. They may also learn, through research in the library, that biography is one of the oldest types of literature—Plutarch's **Lives** was written in Greek in the first century. They understand, of course, that autobiography is biography written by the person himself instead of by someone else. They should know, too, that diaries, confessions, personal memoirs, collections of letters, accounts of travels and explorations are biographical or autobiographical in character. The lives of great people are really histories of their times, and one reason for studying them is to learn more about the time or century.

In addition to learning about important historical happenings of the time by reading Franklin's **Autobiography,** pupils learn early scientific developments, and they are impressed by Franklin's philosophy. Pupils recognize that Franklin was departing from straight-laced Puritanism, but they observe his suggestion to other framers of the Constitution that prayers be offered before proceeding to business. Even though his suggestion was rejected, the idea did not die, and today this is a practice in the Senate and the House of Representatives. Other ideas that pupils may discuss are Franklin's plan for achieving moral perfection, his attitude toward breaking a habit, his chart of virtues and precepts. Pupils may keep a commonplace book made up of sayings of Poor Richard. They may develop the thought of the saying into a short essay or light verse. They may also point out figures of speech in the sayings.

Franklin, who spent time in England in the interest of the colonies, also used the English weapon, satire. Some of Franklin's letters lightly satirize the Puritanical temperament. Whereas Sewall's humor is subconscious, Franklin's is intentional. He also used satirical writing in an English magazine to win Englishmen to the colonial point of view. Pupils may discuss other satirical writings they have read and compare them with Franklin's selection. They may try writing a short satirical essay on some phase of school life. They may state in one sentence at the end the effect they wish the satire to have on the reader. Pupils may exchange themes and see if the writing has the effect the writer wishes it to have.

Stress may be put on vocabulary words in Franklin's selections. Pupils may keep a list, and by using the dictionary and writing sentences of their own, they should become familiar with words such as **arduous, artifice, felicity, acquisition,** etc.

Before the class begins the study of famous speeches and documents, the teacher should read the unit "Continuing Struggle for Freedom" under "Growth and Conflict" in this guide.

Turning to Patrick Henry's "Speech in the Virginia Convention," the teacher may suggest to pupils that the four most important factors in a speech are (1) the speaker, (2) the occasion, (3) the audience, and (4) the purpose. The boy who is the best reader in the class may read the speech to the class. The pupils may then show, orally or in writing, how admirably this speech illustrates each of the four qualities listed. This selection offers an excellent opportunity for pupils to study rhetorical principles. They see Henry's power of persuasion, his parallel structure, and his use of psychology. They may point out examples of climax (words arranged in ascending order of importance). They may list figures of speech that give the speech pictorial brilliance:

"... the song of that **siren** ..." (Hope)
"... I have but one **lamp** ..."
(Experience)

The pupils are interested to learn that Franklin advised Thomas Paine, born in England, to go to America. Paine wrote **Common Sense,** advocating independence of the colonies, and **The Crisis** in support of the Revolutionary War. Later in England, he defended the French Revolution.. Pupils should point out and list famous lines from **The Crisis.** They may have a controversial discussion on whether or not Paine's reasoning is sound. Does he make sound analogies? They may compare this selection with Patrick Henry's, deciding which would have moved them more strongly to action in that day—Henry's or Paine's—giving reasons.

Pupils should read intensively the Declaration of Independence and the First Inaugural Address by Jefferson. They may share views as to the meaning of particular passages. They may point out principles that are still adhered to by our government, regardless of the political party in power. They should make a close study of the language—choice of words, figures of speech, and rhetorical principles. They may list and identify figures of speech from the First Inaugural Address, such as the following:

"state governments as the bulwark"
"general government as the sheet anchor"
"the sword of revolution"

They observe that figurative language is not peculiar to poetry.

In the Declaration of Independence pupils may point out parallelisms, use of different types of phrases and clauses, including the participial phrase. They may make a study of words such as these: **inalienable, prudence, transient, usurpations, evinces, despotism, magnanimity, conjured**.

"The Portrait of Washington" may stimulate an interesting discussion as to whether or not Jefferson's candid appraisal is more detrimental to Washington than Weems' fable, the cherry-tree story. Pupils may determine Jefferson's method—whether it is **subjective** or **objective.** They may compare the language with that in the Declaration of Independence.

Alexander Hamilton's "Speech in Defense of the Constitution" is quite appropriate to blend with the thinking concerning our modern presidential elections. We tend to think of candidates as liberal or conservative. Democrats are usually considered the more liberal; Republicans, the more conservative. Pupils will likely point to Mr. Goldwater as a conservative, while they will probably mention President Johnson or the late President Kennedy as a liberal. They may go back, then, to the writings of Hamilton and Jefferson—Hamilton, the conservative, and Jefferson, the liberal. They may discuss whether or not Hamilton bears out this impression of conservatism. They should list the main points in the speech and should note the methods of argument and persuasion. This also offers words for vocabulary improvement.

Pupils need practice in outlining, and Washington's "Farewell Address" may be used for this. Pupils may put points under the two big headings: advice on home affairs and advice on foreign affairs. They may discuss whether or not Jefferson's portrait of Washington is illustrated by passages in "The Farewell

Address," or whether or not Washinton's advice is still applicable today. A long list of vocabulary words should be mastered from this selection.

From a study of the "Letter to the Hebrew Congregation," pupils may discuss qualities of a good friendly letter that are found in this selection. They may observe that in the early history of our country, leaders were conscious that America was made up of different races and religions as well as men from different parts of the world and that they should have religious freedom.

By this time pupils are likely to observe the beginnings of an imaginative literature. As pupils watch the growth of America, they see a gradual pulling away of dependence on England which finally begins to reflect in the literature itself. Philip Freneau, the poet of the Revolution, offers poetry selections for consideration. Although the poems may sound stilted, "To the Memory of the Brave Americans" shows a spirit of patriotism. Pupils observe that it is quiet in tone, but they may be able to detect an undercurrent of bitterness. A pupil who is particularly interested in biology may read and discuss "To a Caty-did," stressing particularly the use of onomatopoeia. Others may use "The Wild Honey Suckle" and "On a Honey Bee."

In Francis Hopkinson, pupils see a Pennsylvania lawyer who was the earliest American composer. They are interested in his designing the Stars and Stripes. Pupils enjoy "The Battle of the Kegs" for its humor and satire. Some pupils, particularly those interested in music, may do oral or written reports on Hopkinson as a musician and song writer. Others may make further study of the ballad, perhaps comparing "The Battle of the Kegs" with "Yankee Doodle."

In connection with the study of these poems, the teacher may explain that in England during the eighteenth century, poetry tended to be satirical. Much stress was put on the use of the heroic couplet; form rather than sentiment was emphasized. These characteristics pupils will see reflected in poems written in America during the same period.

BASIC LEVEL

The pupils in the basic group, with the teacher's help, may study and discuss most of the selections discussed above. Parts of the famous documents should be explained and stressed. Pupils may write a paraphrase or precis of a portion of one of the documents or speeches. These pupils may enjoy doing simple reports on certain historical happenings (battles of the Revolution) or they may read simple biographies of Franklin, Hamilton, Jefferson, and Washington. Those who have visited Mount Vernon, or Monticello, or Independence Hall may give descriptions of these places. They should be able to do a number of interesting assignments growing out of the study of Franklin's **Autobiography.** They may, for example, write a sketch of Franklin as he appears to them, or they may develop this topic sentence into a unified paragraph: "When Poor Richard said . . . (write in a Poor Richard saying), he was touching on a common failing." They may describe in their own words the four methods by which Franklin tried to improve himself, pointing out the one they consider the most useful and why. The pupils can make a commonplace book of famous sayings by Poor Richard. They may enjoy comparing their commonplace book with one made up of quotations from Samuel Johnson, who lived in England during the eighteenth century. They may borrow from a student in the twelfth grade who has a Johnson commonplace book.

STANDARD LEVEL

Any suggestion mentioned may be used with the standard group. To impress them with the effective writing of these men and its use for improving their own writing, they may be asked, "What specific ideas have you received concerning effective writing (from the famous documents and speeches studied)?" They should be able to enumerate devices and give specific examples from the selections.

Pupils in the standard group may develop a paper in answer to this question: "What to your mind are the advantages of autobiography as a means of portraying character?"

These pupils may enjoy writing maxims of their own that apply to school life.

They should memorize lines from the famous documents and speeches. In connection with their study of Hamilton and Jefferson, these pupils may choose a modern counterpart for each, showing how his beliefs are similar to those of Jefferson or Hamilton.

Pupils may develop a paper on this statement: "Jefferson's portrait of Washington is (a) an honest one, (b) an unflattering one. Choose (a) or (b) and defend or support your choice.

ADVANCED LEVEL

The pupils in the advanced group should be able to do deep, logical thinking concerning material in this period. A composition may develop from this statement: "My choice for the most important principle in the Declaration of Independence is . . . Make a choice and support it." Another may be "Benjamin Franklin illustrates the transition from the Puritan mind to the Yankee mind."

Pupils in this group may think of Washington as the writer of our first "State of the Union" message. They may select a modern "State of the Union" message, President Johnson's, the late President Kennedy's, or former President Eisenhower's, for example, and compare and contrast Washington's ideas with the modern selection. They may include also effective methods of writing good prose.

These pupils may develop an oral or written composition explaining what John Randolph meant when he said that Patrick Henry was Shakespeare and Garrick combined (Garrick, one of the greatest Shakespearian actors).

They may prove, from the selections, that Jefferson valued most these three contributions: political freedom for America, religious freedom for his state, and intellectual freedom for the natural aristocracy who would seek it.

An interesting, informative paper should develop from this question: What are some of the problems confronting the world today that have a direct connection with the "self-evident" truths expressed in the second paragraph of the Declaration of Independence?

These pupils may contrast the philosophies of Hamilton and Jefferson, showing which philosophy is more nearly embodied in the Constitution and which has been the trend in the nature of the amendments.

After the study of Franklin's **Autobiography** the pupils in the advanced group may discuss, perhaps on an essay-type test, this question: Do you prefer to read the biography of a real person or the life of an imaginary person in a novel? Choose an example of each, and tell which one interests you more than the other and why.

These documents present an excellent opportunity for memory work and vocabulary development. Pupils should observe that these famous men in history did not "talk down" to their readers or listeners. Washington, for example, used precise words. Pupils may list examples and look up meanings of words they do not know (your **tranquillity** at home, more than any **appellation,** one of the **expedients,** against the **baneful** effects, guardian of the public **weal,** a slave to **animosity,** etc).

THE FLOWERING OF THE EAST

When one studies the history of the literature in certain countries, he finds that there were dark spots just before the bright ones. The teacher may tell the pupils that the Englishman Sir Philip Sidney, for example, in his **The Defense of Poesy,** expressed concern over the poetry situation in his country, but within a few years, Spenser, Marlowe, Shakespeare, and Jonson were the answers. An English essayist, Sydney Smith, in 1820, likewise, commented unfavorably on America's cultural contributions by wondering who read an American play or looked at an American picture. The answers to his concern, pupils may observe, were Irving, Bryant, Cooper, Poe, and Hawthorne. Up to about 1820 Franklin was the only international figure that America had contributed, and he was not primarily a writer. Between 1815 and 1860, however, Americans were developing a native literature, and the writers mentioned were being read and admired abroad. Earlier, pupils recall, the colonies had gained independence from England; now, America was becoming independent in her literature, using American speech to develop American themes.

Pupils, from their reading, should understand the reasons for this unusual flowering of literature. To begin with, America felt that she must justify the independence she had won. The high standard of living; high level of education; cities to furnish libraries, museums, and publishing houses; and a period of growth, of social ferment, and clash of philosophies—all contributed to a period favorable to the production of vigorous literature.

Pupils should recognize the common denominators of the literature and be able to show how the literary selections of certain writers reflect these qualities: nationalism, democracy, humanitarian reform, and romanticism. To illustrate nationalism, pupils may point to Noah Webster's **American Dictionary,** Daniel Webster's **Reply to Hayne,** Cooper's **History of the American Navy,** Lowell's **Biglow Papers,** Irving's **Life of Washington,** songs of Stephen Foster, books of the McGuffey brothers, and to "America" and "The Star-Spangled Banner."

For democracy and equality pupils may look to Bryant and Cooper, who were aware of the dangers that threatened the democratic experiment—for example, slavery and moneyed aristocracy.

In the enthusiasm for reform, pupils may observe the Puritan inheritance. This is reflected in Hawthorne. Emerson, speaking for all reformers of his day, attributed this power of reform to the conclusion that there is an "infinite worthiness in man"— a belief in the divinity of man.

As for the fourth quality, romanticism, American writers were bathed in it as were European writers of this time. The term **romanticism** should be discussed and defined. Characteristics such as the following may be noted: love of beauty of the world around them, creation of dream worlds, interest in the past. It is reflected in Bryant's adoration of nature; Cooper's and Parkman's admiration for the primitive red men; Irving's love for the romantic nature of the Hudson Valley, the old country houses in England, and old castles in Spain; Hawthorne's love of the dark past of Puritan Salem, or of England and Italy; Longfellow's Acadians of **Evangeline,** Indians of **Hiawatha,** the Norsemen, and the Puritans; Melville's enthusiasm for the sea; and Poe's poetry, with beauty and death cast over it, and his stories, with their superstition and terror.

In teaching "The Flowering of the East," teachers may group the fiction writers together or they may first take up the Knickerbockers: Irving, Cooper, and Bryant. If the study begins with Irving, the teacher may remind the pupils to watch the development of the short story, particularly in studying selections from Irving, Poe, and Hawthorne. At this time pupils should be aware that the short story is the one contribution that America has made to the literary family. Some pupils may do a library paper on a brief history of the short story. They may learn that the novel took shape in England during the first half of the eighteenth century, and about one hundred years later the short story took shape in America. It would have developed sooner or later in England, but because of the work of Irving, Poe, Hawthorne, Bret Harte, and others, it took shape earlier and more definitely than it would otherwise have done. Pupils should recognize Irving as the first important story writer in American literature. They will recall certain characteristics from stories read in past years. They perhaps remember the quiet, unhurried development of Irving's tales and also the vivid description, ability to draw life-like characters, and his gift of humor. These same characteristics they will notice again in "The Devil and Tom Walker." Those who have not read "The Legend of Sleepy Hollow," "Rip Van Winkle," and "The Stout Gentleman" should do so. Some students may read selections showing Irving's four fields of interest: Hudson River Valley ("Legend of Sleepy Hollow"), England (**The Sketch Book** and **Bracebridge Hall**), Spain (legends of the Moorish palace of Alhambra), the West (**A Tour On the Prairies,** the **Adventures of Captain Bonneville, U.S.A.**).

As an outgrowth of the study of "The Devil and Tom Walker," pupils may develop a comparison of this story with Benet's "The Devil and Daniel Webster." They may do research on literature in which a person sells his soul to the Devil or in which the Devil is a character (Marlowe's **The Tragicall History of Dr. Faustus,** Goethe's drama **Faust,** Gunod's opera **Faust**).

Pupils may list evidences of Irving's humor, and they will observe that much of his humor is the result of word choice, the spirit of contradiction between husband and wife, and use of contrast. Some pupils may find examples of the husband-wife humor in other selections (The old ballad "Get Up and Bar the Door," "The Pacing Goose," and "The Revolt of Mother").

Pupils should make a study of Irving's style in both "The Devil and Tom Walker" and "A Republic of Prairie Dogs" and see if they possess some of the same qualities. In the study of both selections vocabulary should be stressed, with words for study listed and the meanings looked up in the dictionary (**mercurial, gregarious, sycophant, solicitous, vindicate,** etc.)

Although texts may not include selections from Cooper, the teacher may stimulate interest by reading an exciting excerpt from one of the Leatherstocking series, or he may have pupils turn to page 205 in **Adventures** and read the selection by Carl Carmer. Pupils will be interested in paragraphs concerning Natty Bumppo, especially the influence of Daniel Boone on the molding of Cooper's popular American fictional figure, whether Natty Bumppo, Leatherstocking, Deerslayer, Hawkeye, or Pathfinder.

Pupils may be stimulated to read some of Cooper's novels, noting particularly his strong point, narrative vigor, and weakness, stilted style, and characters who were much alike. They may compare and contrast Cooper and Irving—Irving, polished and restful; Cooper, vigorous, serious, and exciting. Cooper's interpretation of nature, his frontiersman, and his Indian should receive emphasis.

Pupils are interested in Bryant because he wrote poetry when he was their age. They are particularly amazed to learn that "Thanatopsis" was written when he was seventeen. They are interested to learn that when Bryant's father took the poem to the editor of the **North American Review,** the editor could not believe that a seventeen-year-old boy or anyone this side of the Atlantic could have written it. Pupils may observe more maturity in the first seventeen lines and the last sixteen, since they were written ten years after the other lines of the poem were written. Students may examine a few poems by Wordsworth to make a comparison between Bryant's and Wordsworth's attitudes toward nature. Living close to nature seemed to both a way of living close to God. Pupils should observe the use of blank verse and the power of expression. Since both poets are expressing what nature means to them, the first few lines of "Thanatopsis" may be compared with Wordsworth's "Tintern Abbey." To study attitudes toward death, pupils may make comparisons with other death poems, such as Donne's "Death Be Not Proud," Seeger's "I Have a Rendezvous with Death," Tennyson's "Crossing the Bar," or Browning's "Prospice." Some attention may be given figures of speech.

Pupils see in "To a Waterfowl" resemblances to Shelley's "To a Skylark" and Keats's "Ode to a Nightingale." They should recognize the Romanticist's stress of living things as shown also in Coleridge's "Rime of the Ancient Mariner" or Byron's "Prisoner of Chillon." The teacher should explain that "To a Waterfowl" is an example of a popular and effective way of presenting an intellectual or moral truth. First an actual scene or incident is chosen from nature or from life (here, the flight of a migrating wild duck); then a spiritual theme or moral truth suggested by the scene or incident is described (here, faith in divine providence). This method may be found, also, when the pupils study Longfellow, Whittier, Lowell, Holmes and Emerson.

Bryant's poems possess beautiful lines for memory work. Lines may be selected from "To the Fringed Gentian" or "To a Waterfowl."

Between the study of Bryant's poetry and that of Poe, it might be well for the teacher to discuss with the pupils kinds of poetry and characteristics of poetry. In this period they are first beginning the study of poetry and most selections are yet to be studied. As the teacher directs the discussion, pupils will divide poetry into three kinds: (1) narrative, (2) dramatic, and (3) lyric.

As they think of the **Odyssey,** Longfellow's "Evangeline," or Lowell's "Courtin'," they recognize the purpose of a narrative poem is to tell a story. Like narrative poetry, dramatic poetry tells a story, but in drama the story is spoken or acted out on the stage. Pupils are familiar with Shakespeare's plays, since they studied **Julius Caesar** in the tenth grade. They know that Shakespeare's plays are written in blank verse. Some pupils have more trouble in getting a definite idea of the third class, the lyric. They should see that the purpose of the lyric is to express feeling or some personal emotion, such as love or grief. It expresses a feeling, voices a mood, reveals a desire. They must remember that poets are sensitive; that they feel deeply and keenly; that because they are poets, they try to express their feelings in words that will make others see the same beauty, have the same thrill, and feel happy or sad with them. What perhaps matters most is the way the poet feels about what happens. When, for example, Poe's young wife Virginia died, he mourned her loss in the musical "Annabel Lee." When Lincoln was assassinated, a wave of grief rolled over the country just as it did when President Kennedy was assassinated. Bryant paid his tribute in "The Death of Lincoln." Masefield, the present poet laureate of England, likewise, wrote a beautiful little poem in tribute to President Kennedy. The love of nature has been sung by poets of all lands. "The Wild Honey Suckle" expresses the feeling that this simple wild flower aroused in the heart of Philip Freneau, our earliest poet. Joy, fear, doubt, pity, anger, patriotism, love of home, religion—all these feelings have been expressed in lyric poetry. Pupils should also be aware that the word **lyric** came from the Greek word for **lyre** and, therefore, means "having to do with music." The words of all songs are lyric: "Home, Sweet Home," "My Country 'tis of Thee," "Lead, Kindly Light."

While pupils are thinking in terms of poetry, they may continue with Poe's poetry. Poe's poems probably present the best opportunity in American literature for the study of poetic devices. If the teacher plans for pupils to read the poems aloud, he should assign them to the best readers in advance. Because of the excellent musical quality, these poems should, by all means, be read aloud either by pupils or the teacher. Some teachers use "The Bells" for choral reading, letting girls with soprano voices be the silver bells; the girls with low-pitched voices, the golden bells; the boys with deep voices, the iron bells. Pupils should be aware, as they study Poe's poetry, that he thought the purpose of literature should be to produce pleasure; this meant, therefore, that the writer might, if he wished, concern himself only with the emotions and imagination. Poe's idea was that the proper themes of poetry are beauty, love, tragedy, and death and that poetry need only record their effects on the imagination.

After the choral reading of "The Bells," certainly sound effects should be discussed, as the poem is thought by many to be the purest sound poem in the English language. With suggestions from the pupils, the teacher may write examples of onomatopoeia on the board. A classification like the following may be used:

ONOMATOPOEIA

Nouns	**Verbs**	**Adjectives**
jingling	shriek	clamorous
tinkling	clang	
gush	clash	
ringing	roar	
chiming	tolls	
twanging	yells	
clangling	knells	
jangling	rolls	
wrangling		
clangor		
clamor		
groan		
throbbing		
sobbing		
rolling		
moaning		

Pupils should note the absence of adjectives in this classification. They should observe that as a study in sound alone "The Bells" is one of the most skillfully constructed poems in the world. There are four kinds of bells, each made of a different metal, each suggesting a different emotion, and each ringing out its own message through stanzas that seem to rise and fall with the changing emotion that each conveys. Pupils may become more aware of the structure if they are asked to complete the following outline:

Stanza	**Kind of Bell**	**Metal**	**Emotion**
I.	sleigh bells	silver	merriment
II.			
III.			
IV.			

Pupils should also notice how the selection of vowels and consonants affects the general mood and sound of the four different sections. The rolling **l's** and **r's** and the resonant **m's** and **n's** are linked with the vowel sounds that imitate the timbre of the various metals to set the bells to ringing.

Many pupils enjoy "Annabel Lee," an account of Poe's love for Virginia Clemm, and "Ulalume," an expression of his grief at her death. "The Raven" gives another opportunity to study mood. Pupils should try to determine how Poe creates the mood or effect. They should listen for internal rhyme: **dreary, weary.** Pupils will notice that choice of circumstance helps create the mood: midnight, the lonely lover, the rustling of the curtains, the ebony bird. They notice the rhythm, trochaic, is opposite that of "To Helen," iambic. Pupils should list examples of Poe's use of alliteration and repetition.

Before pupils leave Poe's poetry and turn to his fiction, they should be aware of the characteristics of his poetry: **rich language,** perfection of meter, unusual tonal quality, alliteration, a sturdiness of structure, unusual refrains, and intricately patterned rhymes. His poetry is easily recognized, and many lines are quotable:

> "To the glory that was Greece,
> And the grandeur that was Rome."
>
> "The skies they were ashen and sober,
> The leaves they were crisped and sear."

As pupils approach the study of Poe's short stories, they may review briefly Irving as a short story writer. They should watch the development of the short story as the course progresses. In Poe, of course, they see the person who was given credit for defining and mastering the short story. The teacher may point out that Poe developed the short story as he did partially from what he had learned in writing poetry. From his writing of poetry, he had already learned how to build a structure of unified tone. He was already sensitive to words and could develop moods. The teacher may read to the pupils Poe's famous treatise on the short story that appeared in **Graham's Magazine** and was concerned with reviewing Hawthorne's **Twice-Told Tales.** A few sentences follow:

> "A skillful literary artist has constructed a tale. If wise, he has not fashioned his thoughts to accomodate his incidents; but having conceived, with deliberate care, a certain unique or single effect to be wrought out, he then invents such incidents—he then combines such events as may best aid him in establishing this preconceived effect. If his very initial sentences tend not to the outbringing of this effect, then he has failed in his first step. In the whole composition there should be no word written, of which the tendency, direct or indirect, is not to the one preestablished design."

Pupils should keep this purpose in mind as they read and study Poe's stories. They should study both the detective story, such as "The Gold Bug" and "The Purloined Letter," and the stories of mood, such as "The Fall of the House of Usher" and "The Cask of Amontillado." Pupils see in Poe's detective stories the foundation for the modern detective story. Many pupils are vitally interested in detective stories, and this interest may be directed toward the stories of mood.

Pupils' attention should be directed toward the use of the first person **I.** The teacher may explain this device was a common device used by Romanticists. He may point to "The Rime of the Ancient Mariner": "With my crossbow/ **I** shot the Albatross!" In the "Prisoner of Chillon" we find "**I** only stirred in this black spot, **I** only lived . . ." This first person tends to make the unreal seem real, and Poe, like other great Romanticists, used it. Teacher and pupils, in studying Poe's stories, may first discuss his purpose, his method, and the essential parts in the plot; then particular circumstances and incidents come later. When the reader has opportunity to look back over the whole action, he will appreciate Poe's skill in incident and cleverness in dialogue. The pupil, in studying Poe's stories, can learn what to expect of each part, so successful is Poe in having the parts serve their proper function. They should also notice the musical cadence of Poe's prose. These stories present excellent opportunities for vocabulary study. Other suggestions for teaching the stories are found in the discussions concerned with the different levels.

As pupils turn from Poe to Hawthorne, they will continue their observations of the development of fiction in America. "Dr. Heidegger's Experiment" and "The Ambitious Guest," along with other stories by Hawthorne, may be used to show his characteristics, such as symbolism, influence of Puritan ancestory, his philosophical ideas, the study of right and wrong in human conduct.

Study and discussion may move from the short works of fiction to the novel. Some pupils may do research on a brief history of the novel, following steps by which it developed in England. They should be aware of differences between the novel and the short story—greater complexity of plot in the novel, more extensive use of incident, more complex characterization, and wider geographical scope. Some teachers prefer to teach **The House of Seven Gables,** while a great many prefer to teach **The Scarlet Letter.** It seems that many more discussions, in the **English Journal,** for example, center around **The Scarlet Letter** rather than **The House of Seven Gables.** Certainly there are many other famous literary selections with which **The Scarlet Letter** may be compared. Fred H. Marcus, a professor of English at Los Angeles State College, has an interesting article **"The Scarlet Letter:** "The Power of Ambiguity" in **English Journal,** LI (October, 1962), 449-458. He quotes Harry Levin in his "Introduction" to **The Scarlet Letter** as saying that **The Scarlet Letter** often heads the small list of books considered classics. He gives Mr. Levin's standards for determining a classic as a book that has gained a place for itself in our culture, has become a part of our educational experience, and possesses precision of style, formality of structure, and concern for the basic principles that regulate human behavior. Mr. Marcus feels that Hawthorne displays artistry in **The Scarlet Letter** by his use of narrative and descriptive detail, his language, his symbols, and in the tone of the novel.

Pupils may be interested, particularly the standard and advanced groups, in the four levels of action in **The Scarlet Letter,** discussed by Harry R. Warfel in an article "Metaphysical Ideas in **The Scarlet Letter," College English,** XXIV (March, 1963), 421-425. The first level, or the basic narrative, is of a woman's enmeshment in the toils of the law and in the creed of a particular religion; the second level shows her as a type of all human beings who have deviated from the path of normal behavior and have tried to judge themselves by man-made codes; the third level relates to institutions of State and Church, with her suffering pointing to the need for reform; the fourth level relates to Hawthorne's own ideas concerning nature, deity, and man. This article gives an excellent discussion of symbolism: the oak-timbered, iron spike-studded prison gate represents the harsh quality that is inherent in old customs; the weeds growing by the jail are symbols of a natural growth (called crime), but near the door is a rosebush, symbolizing that the heart of Nature could pity and be kind. The weeds versus the rose image is carried to the end. The weeds and the brooding quality of nature yield, under the influence of right thought, to images of love and joy. The jail-versus-church image leads to the conclusion that the two institutions must be separated. Hawthorne shows, according to Warfel, that systems of religion and government are the products of ancient tradition and that changes are necessary to renovate them; also, that Heaven's method of retribution lies within the mind of each person; man's salvation rests not in punishments promised by theology but from those which he inflicts upon himself; and evil deeds destroy the criminal's kinship with his fellows. Hester's features become like a dead woman's—she is dead in respect to claim of sympathy. The jail symbolizes social death, while the cemetery shows physical death. Hawthorne believed in the Deity; to him, Pearl was a child of God, as were all other people. He believed that if society is to be renovated, the individual must be freed from institutions to make the most of himself. Hester's every act strengthened her capacity to stand up for her rights. Hawthorne, like Emerson, believed "Trust thyself."

A "Guide" for teaching English in the eleventh grade in the public schools in Montgomery County, Maryland, gives the following suggestions for teaching **The Scarlet Letter.**

THE SCARLET LETTER

A novel may be taught as common reading with a minimum of class discussion and teacher guidance.

1. Read the novel to determine what ideals governed the actions of these people living in Salem during the Colonial Period.

2. Trace, using a topical outline, the course of punishment in terms of Hester, Chillingworth, and Dimmesdale.

    a. Discuss from your outline the course of punishment.

    b. Discuss the effectiveness of punishment in terms of values held and the course of action taken by the main characters and the community.

3. Hawthorne has been called "The Genius of Romance" in American literature. Justify in an essay how the **Scarlet Letter** conforms to these criteria of romantic literature:

    a. Idealization of situations and characters

b. Characters moved by more elemental emotions

c. Reliance on subjective impressions

d. Representation of the more unusual or exciting aspects of life throughout the novel.

e. Atmosphere, often one of "strange things about to be revealed"

f. Satisfactory resolution to the problems at the end of the novel

4. Select quotations for written or class comment to show that you understand the reaction of people living within the confines of such a strict code of living.

Examples:

"No man, for a considerable period, can wear one face . . . and another to the multitude, without finally getting bewildered as to which may be true."

"If truth were everywhere to be shown, a scarlet letter would blaze forth on many a bosom beside that of Hester Prynne's."

"The very law that condemned her—a giant of stern features, but with vigor to support, as well as to annihilate, in his iron arm—had held her up through the terrible ordeal of her ignominy."

"And as Hester Prynne had no selfish ends, nor lived in any measure for her own profit and enjoyment, people brought all their sorrows and perplexities, and besought her counsel, as one who had herself gone through a mighty trouble."

Turning to Herman Melville, teachers can usually stimulate interest by mention of the movie **Moby Dick,** which most pupils have probably seen. Many teachers may have kept clippings, concerning the movie, from newspapers. They have preserved these clippings so that they may use them, from time to time, to stimulate interest in the book. The selection in **Adventures** may also be used. Many students will read the entire book. No matter what method is used for the study, whether individual reports, class study and discussions, or panel discussion, the teacher should guide the discussions toward an explanation of the part the sea plays in fiction. He may use as a guide an article by Sam Bluefarb, an English teacher in San Pedro, California, "The Sea-Mirror and Maker or Character in Fiction and Drama," **English Journal,** XLVIII (December, 1957), 501-510. Bluefarb says that although the sea is never the protagonist in these works, it is both a mirror of character and a maker of it; that the Indian Ocean where Ahab hunts the White Whale is for Melville nothing more than the background against which the drama is played out. The characters are of the sea, influenced by the sea; the ship is the world on which the drama is enacted. The sea acts upon character and reflects character. The storms and the calms both induce and reflect the storms and the calms within the souls and bodies of the characters themselves. Bluefarb uses Conrad's **Nigger of the Narcisus, The Shadow Line, Typhoon,** Eugene O'Neill's **In the Zone,** Melville's **Moby Dick,** Wirt Williams' **The Enemy,** Hemingway's **The Old Man and the Sea** to illustrate his points.

Bluefarb shows, also, that the sea is used for escape by many characters; yet, instead of finding escape, the escapers often succeed in trading one demon for another. He uses Melville's Ishmael as an example. Ishmael is a New York school teacher who has moments of rebellion against the humdrum of the classroom. When he signs aboard the whaler **Pequod,** he little knows what lies in store for him. Even warnings chanted from the dock by an old seaman do not affect the lad in his purpose. (Pupils may turn to "The Seafarer" in an English literature text and note similar warnings in this Anglo-Saxon selection.) When we find him, later, clinging to the "liferaft" of a coffin in the middle of the ocean, we feel that Ishmael will never seek such a manner of escape again.

Bluefarb includes a discussion, also, on the sea as an antagonist, sometimes malevolent, or benign, or indifferent, depending upon circumstances. He calls it a malevolent force in **Moby Dick,** explaining that even though the whale may be a symbol of evil, it is the sea, of which the whale is a component, that seems to nurture such a force and reflects it back. The soul (Ahab's) reciprocates by talking back to the sea, malevolence answers with malevolence, but malevolence may also be answered with fear, with courage, or with indifference—reactions depend on the nature of the individuals.

Bluefarb continues his discussion, centering it on nostalgia. He explains that, in most sea stories, after the ship's mariners have weathered the malevolent storms or the indifferent calms and have finally reached home, the old sailor looks back across the years, nostalgia once again binding him to his comrades in the bonds of recurrent memory. One thinks of Byron's ocean (the teacher may read lines to the pupils, such as ". . .upon the watery plain/ The wrecks are all thy deed") as Bluefarb explains that the ship, once it puts out to sea, is an isolated world in the cosmos of that sea—as isolated as the long boat in Viking days! He adds that the security of the modern steamer's world is only a dream—even with radio, radar, and lifeboats—when the malevolent sea wishes to re-assert its forces. At such times, though, the qualities of men come to the surface and are exposed by the best sea writers, and each man sees the challenge in terms of his own decisions in a crisis. Thus, the sea is a maker of character and a mirror to reflect character for each man's destiny is bound up with the manner in which he faces the challenge of the deep.

BASIC LEVEL

The teacher may choose from selections in this unit the ones he feels pupils in this group can, with his help, understand and enjoy. Pupils may make a topical outline of the introductory material or they may write short summaries of each paragraph. They may do a simple outline on "Thanatopsis," such as the following:

> I. Nature has various ways of speaking to those who love her and commune with her (11. 1-8).
>
> II. When sad thoughts of death come, go listen to what Nature says about death (11. 8-17).
>
> III. She teaches that in a short time we all must die (11. 17-30).

Pupils continue until the outline has been completed.

In studying "To a Waterfowl," basic pupils may answer questions like these: Which, if any, of the eight stanzas stand out in your mind as more beautiful than the others. Tell why. Select lines or phrases that might serve as titles for pictures.

From Poe's poetry, they may point out examples of alliteration, onomatopoeia, and repetition. They may be asked to write out all six of the lover's questions and commands to the raven, and notice the order of climax.

Each pupil may select his favorite author of this period and support his selection with a written or oral discussion of the author and his works.

They may write a short account of the most amusing part of "The Devil and Tom Walker" or the most terrifying part of "The Pit and the Pendulum" or "The Tell-Tale Heart." Although Poe's vocabulary may hinder the reading, these pupils should perhaps read, because of their interest in the mystery element, "The Gold Bug," "Murders in the Rue Morgue," and "The Masque of the Red Death," or any other stories that the teacher may select.

STANDARD LEVEL

For the pupils in the standard group, the teacher may use any of the suggestions he thinks appropriate. These students, in addition to suggestions listed above, may trace a common faith revealed in "To a Waterfowl" and in the conclusion to "Thanatopsis."

Another suggestion is this: Ask the class if they agree that

> ". . . Poetry, though heavenly born
> Consorts with poverty and scorn."?

If they agree, then they should give proof of their conviction. They may include references to other poets who have consorted with poverty and with scorn.

These students may, by further research, show that Bryant was aware of the dangers that threatened American democrary and that this awareness was reflected in his works.

They may read historical novels by Cooper and Scott and make a comparison of these writers of historical fiction.

From a study of "The Tell-Tale Heart," these pupils should be able to list and discuss symptoms of insanity. This should be a long list.

They may choose one of Hawthorne's story ideas from **The American Notebook** and develop it into a short story, an essay, or a poem. The following are examples:

1. "To picture the predicament of worldly people, if admitted to Paradise."
2. "The print in blood of a naked foot to be traced through the street of a town."
3. "The best of us being unfit to die, what an inexpressible absurdity to put the worst to death!"
4. "A thought today. Great men need to be lifted upon the shoulders of the whole world, in order to conceive their great ideas or perform their great deeds. That is, there must be an atmosphere of greatness round about them. A hero cannot be a hero unless in an heroic world."

ADVANCED LEVEL

Pupils at the advanced level may read some of Poe's letters to show that they support the claim that all of Poe's writing is firmly based on art; that even here he knew the effect he wanted to produce and marshalled his materials toward the determined end.

From a study of Poe's short stories, these pupils may develop a written discussion based on the sentences quoted from his review of Hawthorne's **Twice-Told Tales** concerning the construction of a story. They may answer the question: Does Poe accomplish this purpose? The discussion should include support of the answer by using specific examples from the stories read.

These pupils may look ahead to Emerson and, by further reading, develop a composition to show that both Emerson and Hawthorne sought the abiding principles by which one's life can be guided and that by different methods, they sought the same kind of answers. If the teacher prefers, this assignment may be postponed until the study of Emerson.

After reading **The Scarlet Letter,** these pupils may make a comparison of the crime-punishment-retribution idea as handled by Hawthorne with the same problem as handled by Coleridge in "The Rime of the Ancient Mariner."

In considering selections from this chapter, pupils may show how nationalism, democracy, humanitarian reform, and romanticism are all reflected in the literature of this period. One of these characteristics, for example, may be used for development as a question on an essay-type test.

Some of these pupils may be interested in reading Allan Nevins' **Leatherstocking Saga.** They may make any number of oral or written assignments based on it.

These pupils may enjoy turning to Lowell's **A Fable for Critics** to see his criticism of Cooper's characters ("And the women he draws from one model don't vary,/ All sappy as maples and flat as a prairie"). They may agree or disagree with Lowell and defend their position.

They may use Shelley's "To a Skylark," Bryant's "To a Waterfowl," and Keats' "Ode to a Nightingale," for rather detailed analysis and comparisons.

Pupils may read Barrie's play **Dear Brutus** and explain how Barrie's answer to the question of reliving one's life compares with Hawthorne's in "Dr. Heidegger's Experiment."

Some critics feel that Ahab, in **Moby Dick,** represents evil while Moby Dick represents good or truth. Others believe just the opposite. Pupils may accept one point of view and defend it or give a third interpretation.

These pupils should read the whole of **Moby Dick.** They should do further reading concerning the sea and develop papers, as a result of this reading. They may go back to the Anglo-Saxon Period in English literature to study "The Seafarer" and on to Byron's "Apostrophe to the Ocean," or other short selections showing some of the same attitudes as those found in **Moby Dick.** They may read Conrad's **Nigger of the Narcissus** or **The Shadow Line** or **Typhoon,** Eugene O'Neill's play **In the Zone,** Ernest Hemingway's **The Old Man and the Sea,** or Wirt Williams, **The Enemy.** In addition to discussing symbolism, the part played by the sea, and other phases of content material, these students may make an interesting study of Melville's and Conrad's poetic style of writing.

Out of the study of this period, pupils at each of the three levels should have long lists of vocabulary words to study and use in sentences: From '"The Pit and the Pendulum" they may choose **locution, interminableness, avidity, charnel,** and **moiety;** from "The Tell-Tale Heart," **dissimulation, sagacity, deputed, gesticulations, derision, dissemble;** from introductory material, **belated, mandarins, recluse, Utopian, idyllic, motley;** from Hawthorne's selections, **venerable, mendicant, eccentricity, conjurer, impregnated, rejuvenescent, imputed, dotage, deferential, complaisant, effaced, coquetry;** from "The Ambitious Guest," **inclemency, lamentation, felicity, ludicrous, pertinacious, annihilated.**

NEW ENGLAND'S GOLDEN DAYS

The unit "New England's Golden Days," including the Concord writers, Emerson and Thoreau, and the Cambridge poets, Longfellow Lowell, Holmes, and Whittier, is a continuation of the flowering of the East. Whereas the first third of the century (1800's) belonged to New York, the second third belonged to Boston and its neighbors, Cambridge and Concord. Pupils may suggest that Puritan heritage had much to do with this flowering. The Puritan's love of learning, the individualism, the fierce sense of duty, sense of the dignity of work, the long tradition of education, along with commerical supremacy and prosperity— all contributed to this productive literary period.

Some pupils find the study of Emerson, the transcendentalist, and Thoreau, the non-conformist, rather difficult. The teacher, then, should put forth a special effort to make these writers interesting and understandable. The ideas of both writers call for intensive reading, almost sentence by sentence.

Beginning the study of Emerson by plunging into the idea of transcendentalism may overwhelm pupils to such an extent that it will be difficult to convince them that there is any pleasure in reading the selections. The teacher may stimulate the pupils' interest by using some quotations with which the pupils are quite familar: "Hitch your wagon to a star" or "If you write a better book, or build a better mousetrap than your neighbor, the world will make a beaten path to your door." They perhaps will be surprised to know that the quotations originated with Emerson. The teacher may have the pupils turn to one of the essays, calling their attention to a controversial statement, such as "To be great is to be misunderstood" in "Self-Reliance." An interesting discussion should develop with pupils of this age, and, then, the teacher can gradually guide the pupils toward a discussion of a simple explanation of transcendentalism.

Some of the following conceptions of transcendentalism may be mentioned: There are truths that lie beyond (transcend) proof, truths, known to the conscience rather than to the test tube; the belief that a mountain lake is more beautiful than a drainage ditch; the conviction that all men have within them some spark of divinity, and as a great many things, such as slavery and ignorance and poverty, make mockery of this divinity, then these things should be eliminated as quickly as possible. Pupils will recognize Emerson as the inspiration of this reform movement. He was personally acquainted with the English poet Wordsworth and the English historian Carlyle; some pupils, then, may do further reading to see if Emerson has characteristics in common with these English writers. As they think of Wordsworth as "nature's high priest," they may see Emerson as wanting to look at nature as for the first time: "What we are, that only can we see." Pupils, no doubt, have studied selections by other writers implying that we ourselves color what we see. Walter De La Mare's "Silver" is an example. Emerson, like Wordsworth, believed that man was one with nature.

Most of the short poems may be considered as Emerson's thoughts clothed in meter and rhyme. Pupils may memorize famous lines, such as the following:

Here once the embattled farmers stood,
And fired the shot heard round the
world."
(From "The Concord Hymn").

"So nigh is grandeur to our dust,
So near is God to man,
When duty whispers low, Thou must,
The youth replies, I can"
From "Voluntaries III").

The little poem "Compensation" may be used with the first paragraph of the essay "Compensation," both dealing with the idea of balance in human life, a favorite of Emerson's.

In studying the essays, pupils should understand that not one is a model of unity, coherence, and emphasis; rather they are nuggets of wisdom. (The teacher may use the term **aphorism** here.) One of the brighter pupils may read Bacon's essay "Of Studies" and give a report to the class to show that he, too, uses the sentence to express a truth or precept. Emerson's unit of thought is generally the sentence, not the paragraph. Any number of sentences from the essay may be used for discussion, with pupils "taking sides" and using the principles of persuasion:

1. "Flowers and fruits are always fit presents . . ." (From "Gifts")
2. "A friend is a person with whom I may be sincere. Before him I may think aloud." (From "Friendship")
3. "But the President has paid dear for his White House." (From "Compensations")
4. "Whoso would be a man must be a nonconformist." (From "Self-Reliance")
5. "The gentleman is a man of truth, lord, of his own actions . . ." (From "Manners")

Pupils may list words that give them trouble during the reading of the essays. The meanings should be looked up and the words used in sentences. Some of the following words will probably be included in the lists: **chancery, pertinences, arraign, veneration, onerous, commensurability, rectitude, dissimulation, paradox, reiterated, dualism, aversion, perdition.**

As the pupils turn to Thoreau they may feel that his material is the most difficult in the textbook unless the teacher, here, too, stimulates an interest in the beginning. Pupils today have experiences with the nonconformist, particularly in the reading of fiction, and they tend to be rather curious concerning Thoreau. The teacher may arouse more interest by using this quotation from Emerson:

> "Few lives contain so many renunciations. He was bred to no profession; he never married; he lived alone; he never went to church; he never voted; he refused to pay a tax to the State; he ate no flesh; he drank no wine; he never knew the use of tobacco; and though a naturalist, he used neither trap nor gun . . . He had no talent for wealth, and he knew how to be poor without the least hint of squalor or inelegance."

They wonder, by this time, just what the man did think and do, and most of them are ready to turn to selections to discover his ideas.

Before they turn to selections, the teacher may also impress them with Hawthorne's information concerning Thoreau as given in his **American Notebooks:**

> "... nature, in return for his love, seems to adopt him as her especial child, and shows him secrets which few others are allowed to witness. He is familiar with beast, fish, fowl, and reptile, and has strange stories to tell of adventures and friendly passages with these lower brethren of mortality. Herb and flower, likewise, wherever they grow . . . are his familiar friends. He is also on intimate terms with the clouds . . . It is a characteristic trait that he has a great regard for the memory of the Indian tribes, whose wild life would have suittd him so well . . .
>
> "With all this he has more than a tincture of literature, a deep and true taste for poetry, . . . and he is a good writer . . . so true, innate and literal in observation, yet giving the spirit as well as letter of what he sees, even as a lake reflects its wooded banks, showing every leaf yet giving the wild beauty of the whole scene."

Most of the pupils should be asked to read **Walden.** Selections from **Walden** may be used for class discussion. The pupils should attempt to get an understanding of what Thoreau is saying as he urges men to simplify their lives and to seek out realities. Each pupil may write his own interpretation of Thoreau's view of (1) simplification, (2) choice of real rather than ephemeral values, and (3) nonconformity. Sentences, such as the following, may be used and discussed:

1. "I went to the woods because I wished to live deliberately, to front only the essential facts of life, and to see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived."
2. "Our life is frittered away by detail."
3. "Simplify, simplify."
4. "To a philosopher all news, as it is called, is gossip, and they who edit it and read it are old women over their tea."
5. "Time is but the stream I go a-fishing in."

Pupils may take issue with some of these views and defend their own viewpoint.

As concerns the Alcotts, perhaps special reports by a committee of girls will suffice. A boy may report on the father, Bronson Alcott, who kept everyone he met stirred up and thinking. For information on Bronson Alcott, pupils may examine Emerson's and Thoreau's journal entries. Since to people all over the world Concord is known as the home of Jo, Meg, Beth, and Amy, girls may give reports on Louisa May Alcott and her **Little Women.** Other works may be included, such as **Little Men, Jo's Boys,** and **Under the Lilacs.**

Turning from the Concord writers to the Cambridge poets, the pupils should observe this difference: Whereas the Concord writers were philosophers or naturalists who wanted to go quietly about their business, the Cambridge poets were part of the larger world—England and Europe, as well as Boston. Since Longfellow is perhaps the most "memorized" poet in America, the teacher may stimulate interest by giving the beginning line of a quotation and asking the class to complete it—lines such as these:

"Listen, my children, and you shall
    hear . . ."
"Life is real, life is earnest . . ."
"Thou too, sail on, O Ship of State . . ."
"Under the spreading chestnut tree . . ."

Interest in Longfellow may be further stimulated by using Emerson's comment: "If Socrates were here, we could go and talk with him; but Longfellow, we cannot go and talk with; there is a palace, and servants, and a row of bottles of different colored wines, and wine glasses, and fine coats." As they study more about Longfellow, the pupils may wonder if he might not have been a happier man, especially as he grew older, if his neighbors and admirers could have felt free to enter his home and talk with him.

In their reading, pupils will observe that although Longfellow's reputation has gone through curious changes, in recent years fresh reading of the whole body of his work has revealed that he deserves a high place among American poets. They should observe him as perhaps America's finest poet of the sea, a master of varied verse forms, and one of the outstanding American sonnet writers. They may observe that the simplicity once regarded as a weakness is often the result of art.

"The Ship of State" may be used for ideas, rhythm, repetition, and figures of speech. Pupils may begin with the title to show the metaphor—the state is a ship. They may continue by explaining the apostrophe (addressing the Ship as Union), explaining who the Master was and the workmen, what forge shaped the anchors of the nation's hope. They will see that Longfellow extends his figure of speech throughout the poem; the idea of the state, the United States, as a great ship. In "Hymn to Night" they may continue to recognize figures of speech, particularly personification. The brighter pupils may analyze Longfellow's "Hymn to Night" and Shelley's "To Night," comparing and contrasting the two "night" poems. "Divina Commedia I" offers an opportunity to study the Italian sonnet form.

Pupils usually enjoy James Russell Lowell's "The Courtin." The title catches their interest. This selection offers opportunity to stress the Yankee dialect, and the pupils may be aware that Lowell in his **Biglow Papers** made a real contribution to the history of our language and culture in faithfully reproducing the authentic Yankee dialect. A recording may be useful in understanding this dialect. Pupils may discuss dialect as a device for creating humor. They may also watch for the various ways in which Lowell achieves humor in **A Fable for Critics.** Pupils enjoy comparing Lowell's criticisms of the different writers with their own conceptions of these same writers, even considering Lowell himself.

The Vision of Sir Launfal has lines appropriate for memorizing. The word **vision** in the title should be emphasized; the wise pupils may feel cheated when they find that Sir Launfal has never left the castle at all. Lowell's idea was not to tell a story about a young knight, but to drive home as vividly as possible the truth that our opportunities for service lie at our very doorsteps. Several lines, beginning with "Earth gets its price for what Earth gives us," may be used for comparison with parts of Emerson's "Compensation."

Pupils will probably be more interested in Holmes if the teacher tells them that Holmes' lectures at Harvard were so entertaining that authorities arranged for him to meet his classes at the end of the day. He was the only one who could keep the students awake. Pupils may discuss what characteristics he possessed which made him an entertaining lecturer. Poems like "My Aunt" and "Contentment" and some of his informal essays may be sufficient evidence to convince pupils that he was witty.

It may be possible to have a committee report on Holmes, one using interesting phases of his life as an introduction and others presenting him as a poet patriot ("Ole Ironsides"), as a humorist ("The Deacon's Masterpiece"), or as a philosopher ("The Last Leaf" and "The Chambered Nautilus"). The teacher may need to guide these discussions to be sure that important factors are not overlooked; for example, near the end of the discussion of "The Chambered Nautilus," the teacher may ask the pupils how the theme of the poem connects Holmes with the Puritans? With the transcendentalists?

As the pupils study Whittier's selections, usually left to the last because he was the one farmer in the group, they may look for evidences of three great influences:

1. He was brought up on a New England farm.
2. He was of Quaker faith.
3. He had strong antislavery convictions.

They may observe that his poetry is filled with simple imagery and quiet reflection. Pupils may do brief research on the writers Whittier refers to in "Proem"—Spenser, Sidney, Milton, and Marvell. Pupils should understand the significance of the title **Proem.** The teacher may refer to the "Proem" of Tennyson's "In Memoriam" for comparison as to function. In "Proem" pupils may see the Puritan idea that all talents were gifts from God, and the Puritans felt they owed God both work and gratitude in return for His gifts. A pupil may bring to class Milton's sonnet "On His Blindness," explaining that Milton was the great English Puritan poet who had the same attitude toward God and talent as did Whittier. In "The Eternal Goodness," however, Whittier's God is a God of goodness, love, and mercy, as opposed to the fearful God of the Puritans.

In the study of "Snow-Bound" (this study should ideally be on a snowy day), individuals may give oral or written descriptions in their own words of the father, the mother, the uncle, the aunt, the elder sister, the younger sister, and the schoolmaster. Some pupils may read Goldsmith's account of the schoolmaster in "The Deserted Village" and give an oral or written comparison. Pupils may make a guess as to what book was hid from younger eyes—a Dicken's novel or a Cooper novel perhaps? Pupils should add words to their vocabulary list: **idyll, ominous, portent, querulous, spherule pellicle,, meteor, supernal, trammels, conchant, occult.**

BASIC LEVEL

The teacher may have students in the basic group restate the thought of each of Emerson's poems after the poems have been read and discussed. From **Emerson's essays they may** make a list of aphorisms that they consider unusual or worth remembering. They may review some of Poor Richard's sayings by Franklin and compare them with Emerson's, perhaps noting that Emerson's qualities of idealism and high aspiration were lacking in Franklin's plain common sense.

Pupils in this basic group may have difficulty studying selections from Thoreau; however, certain parts of **Walden** pertaining to wild animals will perhaps interest them. They should be able to have simple discussions on certain beliefs expressed in selections from **Walden;** for example, ". . . I am sure that I never read any memorable news in a newspaper," should provoke discussion. These pupils may write a description of Thoreau as they see him from reading his selections.

In studying the Cambridge poets, perhaps for a review, pupils may write biographies and let other pupils guess who the subject of the biography is. They may read one or two statements at a time unless the correct answer is given.

They should be able to analyze, in a simple way, "The Tide Rises, the Tide Falls" and to compare it with Masefield's "Sea Fever" or some other short sea poem. This group should be able to do a simple analysis of the sonnet "Divina Commedia I," giving the chief thought in the octave and in the sestet. They may find phrases that hint at the poet's sorrow. In a few selections they may summarize Lowell's criticisms of the different writers they have studied (**A Fable for Critics**). They should also be able to point out examples of Lowell's wit.

Some pupils may enjoy looking up the history of the frigate **Constitution,** about which Holmes wrote his poem. They should be able to list examples of overstatements and understatements in "Contentment" and show how they may relate to humor.

Pupils may be interested to find information concerning a nautilus, and they may point out phrases that show the delicate beauty of the shell.

STANDARD LEVEL

In addition to the activities already suggested, the pupils in the standard group may work on a committee to report on Emerson as a philosopher, a poet, a teacher, a father, and a friend. Entries from his journals are particularly helpful in presenting him in each of these roles.

Some pupils may use Emerson's statement "I like man, but not men" to compare with attitudes of Pope and Swift: Pope hated men as individuals but accepted mankind as a whole on the grounds that "Whatever is, is right." Swift hated mankind but loved men as individuals.

Pupils may enjoy reading and reporting on Emerson's **English Traits,** in which he describes the Englishmen by saying, "In short, every one of these islanders is an island himself, safe, tranquil, incommunicable." They may take Emerson's definition of a gentleman from the essay "Manners" and compare it with John Henry Newman's essay "The Gentleman."

In studying Thoreau, pupils in this group may study "Civil Disobedience" and do some research to show how this essay influenced Gandhi in his attitude of passive resistance and, in turn, some figures in our own society today.

Pupils may take a stand concerning the following quotation and then defend it in an oral or written composition (Thoreau's "Self-Reliance"): "His (civilized man) notebooks impair his memory; his libraries overload his wit; the insurance office increases the number of accidents; and it may be a question whether machinery does not encumber . . ."

From Emerson's "Gifts" they may develop this idea: In the light of this essay, what criticisms can you make of some of our common practices in Christmas giving? Do you agree with Emerson? If so, how? If not, explain.

These pupils should read the whole of **Walden.** They may develop compositions growing out of the reading by discussing Thoreau's philosophy. They may defend a certain position to take issue with him; for example, these lines should stimulate discussion: "If the engine whistles, let it whistle till it is hoarse for its pain. If the bell rings, why should we run? We will consider what kind of music they are like."

These pupils may develop an oral or written discussion exploring why, immediately after its publication, "Snow-Bound" was hailed as the greatest American pastoral poem. Some pupils may examine Spenser's "The Shepherd's Calendar" and look for information concerning it, since it brought the popularity of the pastoral poem to England during the Elizabethan Period.

ADVANCED LEVEL

Students in the advanced group may examine **Pilgrim's Way** by John Buchan, a Scot, to see what his attitude was toward these New England writers: Lowell was the kind of critic I wanted, learned, rational, never freakish, always intelligible. Emerson's gnomic wisdom was a sound manual for adolescence, and of Thoreau I became—and for long remained—an ardent disciple. To a Scot of my upbringing there was something congenial in the simplicity, the mild austerity, and the girded discipline of the New England tradition. I felt that it had been derived from the same sources as our own." They may agree with these ideas or disagree, giving reasons.

It seems that Thoreau's writing inspired the Irish poet William Butler Yeats to write "The Lake Isle of Innisfree." The pupils may study this little poem and show how it is a reflection of Thoreau's attitudes.

These pupils may read Wordsworth's sonnet "The World Is Too Much With Us" and by discussion show that Wordsworth and Thoreau had similar ideas concerning the main business of life.

Some pupils may read letters written by Oliver Wendell Holmes and report on them, showing the wit and humor in them.

Pupils may select an example of modern criticism, perhaps from **Saturday Review,** and compare Lowell's type criticism with that of the modern reviewer. These pupils may write "A Fable for Students," including brief comments on familiar persons or types.

Some pupils may enjoy writing a comparison of Whittier's Quaker thinking with the Puritan thinking of Jonathan Edwards, using specific selections and lines to back their ideas.

Pupils in the advanced group should be able to add interesting class discussions from additional readings; for example, they may read "Maud Muller" with its famous lines:

"For of all sad words of tongue or pen,
The saddest are these: 'It might have
been!' "

They should be able to read all of "Snow-Bound," "The Vision of Sir Launfal," and **Walden.** They will perhaps enjoy "Skipper Ireson's Ride," the "The Deacon's Masterpiece',, or "The Wonderful One-Hoss Shay." They may study Emerson's "The Rhodora" and memorize famous lines from it.

GROWTH AND CONFLICT

The literature of a country cannot be divided into definite periods of time, because there is always overlapping. The unit "Growth and Conflict" overlaps, to some extent, with the last unit "New England's Golden Days" and with the following unit "Time of Change." Even some modern writers are included, since the particular selection sheds light on life in this period.

Although the writers and selections may be grouped according to the sub-headings "The Advancing Frontier," "The War Between the States," and "The Postwar West," teachers may prefer to have pupils concentrate on the whole field of folklore at one time, rather than separating it into the three divisions. This folklore may include Indian folk literature, Negro spirituals, and western songs and ballads as well as other types which the teacher may prefer to include.

To begin the study of this unit, pupils should be aware that they are approaching a situation similar to that of the Colonial Period and that of "The Making of a Nation." The men and women who moved westward to settle new frontiers encountered hardships and difficulties similar to those of the first settlers on the eastern coast. Their hardships are, likewise, recorded in records, diaries, and journals. Then, in connection with the slavery dispute and the struggle to preserve the Union are famous speeches and documents similar to those of Patrick Henry, Thomas Jefferson, and George Washington.

Beginning with the idea of the westward movement, pupils through history, television, and movies, are already aware of the trouble with the Indians. They recall "The Painted History of the Delaware Indians" as one of the first literary selections. They may now turn their attention to "Lament of a Young Man for His Son" and "Song of the Sky Loom." In these poems they should recognize imagery, particularly the metaphor and personification. They see that the Indian, with his love of natural beauty, was not always solemn:

"The poor little bee
That lives in the tree
Has only one arrow
In his quiver."

Pupils may supplement text material with other selections of Indian literature. Some of them may have interesting records pertaining to Indians, such as "Now the Moon Shines Tonight on Pretty Redwing."

The teacher may prefer to use other folk literature at this time, letting pupils work up a unit on folklore. Today little effort is required to stimulate interest in folk music. The teacher may begin by making use of interest the pupils already have concerning national figures like Peter, Paul, and Mary, figures of more local interest like Jimmy Driftwood (who is also nationally known). Pupils will enumerate many well-known modern folk singers, since they have records by these singers and hear and see them on television. At the Municipal Auditorium and at Overton Park Shell, folk music festivals are held. Pupils, no doubt, attend these festivals.

Pupils should know that early settlers from Great Britain brought with them their songs and their stories, just as they brought their language and their literature. Up and down the Atlantic coast these traditional ballads took root and have been handed down orally, some changing slightly, some greatly. Pupils should be aware, also, that independently of the songs and ballads brought to this country from abroad, there are many story-songs that have grown up in America. They have come chiefly from groups and communities such as sailing ships, lumber camps, mining camps, remote cattle ranches, Negro settlements, mountain caves and canyons. These songs mirror the life from which they came. Andrew Fletcher of Scotland said, "Give me the making of the songs of a nation and I care not who makes its laws." Pupils may do further research concerning ballads, study the ballad stanza, and write ballads of their own.

In speaking of folk music, it is only natural for people in this section to think of Negro folk music. A pupil may be interested in doing research on Negro blues, including, of course, W. C. Handy. Since many of these pupils are familiar with the Mississippi River and with the Mississippi Delta, they should have a better understanding of life as it is expressed in the spirituals than do people who live in other sections of the country. From observing men loading heavy bales of cotton, they should be able to understand why the spiritual says, "Nobody knows the trouble I see." Pupils may examine collections of Negro spirituals to observe subject matter, mood, and religious faith. Recordings will aid pupils in seeing how words and music blend to produce mood.

Pupils should discuss reasons for including the spirituals and the western songs and ballads in a literature course. Although as literature, these songs may leave much to be desired, they are the literature of the common people or of certain classes or groups of people. Some of the brighter pupils may make a study and write a paper comparing American ballads with the old classical **Iliad** and **Odyssey** or with the Anglo-Saxon **Beowulf.** The pupil may select the hero of his choice, Pecos Bill or John Henry or Paul Bunyan, to compare with Hercules or Odysseus.

Some pupils may be interested in further reading to find that out of these frontier stories came a more formal literature, such as the dialect stories of Bill Nye or Artemus Ward, whose stories Lincoln sometimes read to his Cabinet.

There are usually in each class some pupils who have traveled to the West, perhaps taking a car trip through Missouri, Kansas, Nebraska, the Dakotas, and on into the Rocky Mountains area. The return trip was perhaps by way of the southern route. In connection with the "Advancing Frontier" and the "Postwar West," these pupils, with the teacher's guidance, may stimulate interest by describing experiences they had while on the trip; for example, they may mention that they saw evidences of the old Oregon Trail, imprints in the earth said to be evidences of the original ruts. Others may describe the Badlands or their travel through the Mount Rushmore section (General Custer section), with the biggest herd of buffalo in the states. They may give a very entertaining and interesting account of hearing an Indian lecture at Mount Rushmore. One of the Indian's ancestors perhaps had had experiences with Custer, himself. If the pupils can relate experiences like these, then the other class members are likely to be more interested in the selections.

From the literature, pupils should see the frontier as the place where the pioneer comes up against the wilderness and also as a stage of culture. They should be aware that all pioneers were not rude hunters—there were missionaries, school teachers, editors, lawyers, doctors, and scientists. In the study of Vestal's "John Colter's Race for Life," pupils may read first for enjoyment and then discuss why this story has popular appeal. The idea of conflict is usually mentioned. Pupils may, then, discuss different types of conflict in stories (the one here is chiefly physical). They may think of "The Pit and the Pendulum," "The Ambitious Guest," "Dr. Heidegger's Experiment," and others. They may see conflicts of man against man, man against nature, man against society, and man against himself. From Sarah Eleanor Royce they see the character of the pioneer woman; from Francis Parkman, the curiosity, hospitality, animation, pride of achievement, gratitude, social sensitivity (of some), and superstition of the Indians. They may be interested to observe just how Parkman used psychology in dealing with the Indians: he listened to their opinions and did not contradict them; he observed their customs and, as their guest, tried to adjust to them. Class members may do some research on Indian superstitions. They may compare these concepts with those in Norse mythology.

Pupils interested in the sea enjoy Dana's **Two Years Before the Mast,** both for its story of the sea and for its story of California when it was still part of Mexico. They may evaluate it as an influence on maritime legislation.

John James Audubon's **Labrador Journal** offers an excellent opportunity for correlating American art and science with literature. Art pupils may bring Audubon prints to class, while science pupils may discuss the selection from the ornithologist's viewpoint, noticing Audubon's portrayal of the shooting as sadistic.

As the teacher considers "The War Between the States," it is impossible and not advisable for him to teach all of the history for this period, but the impact of the war is relevant to literature. With attention centered on this struggle, men contributed again, as in "The Making of a Nation" masterpieces of our literary heritage in documents and speeches. From a study of these famous masterpieces in American literature and from observation of modern happenings, pupils should be aware that the struggle for freedom continues. They should appreciate American literature as a record of the struggle for freedom. These famous speeches present the opportunity, certainly, for teaching the language skills. If the teacher desires, he may draw from the various periods selections pertaining to the struggle for freedom and have pupils concentrate on them as a unit. This unit may be used with "The Making of a Nation," with "Growth and Conflict" or at the time the teacher feels the best results can be obtained. "English Language Arts," a Guide, Eleventh Grade, Public Schools, Montgomery County, Maryland, September, 1955, pp. 31-39, gives the following unit on "Continuing Struggle for Freedom."

CONTINUING STRUGGLE FOR FREEDOM

What price freedom? So valuable a possession is freedom that man gives his life for it. American writers have made pertinent observations on freedom. They have called man to action; they have interpreted the rights of man. Through experience with this body of literature, a student should develop a realization that the right to be free must be earned by each generation.

DESIRED OUTCOMES

Attitudes, Appreciations, and Understandings

To be aware that the struggle for freedom is continuing

To appreciate American political prose for its power to influence

To recognize that all people have a right to be free, but that people must earn that right

To understand that our concept of freedom is constantly broadening

To appreciate American literature as a record of the struggle for freedom

Language Skills

Listening	To recognize power in simply stated ideas To relate what is spoken to what one is thinking To gain new understandings through conversation To note how rhythm patterns enhance comprehension and enjoyment
Speaking	To think through a subject clearly To express ideas precisely To communicate ideas through using variety in ejpression To summarize orally conclusions made in discussion
Reading	To recognize propaganda To select word meaning appropriate to context To choose and organize material for communication To recognize inductive and deductive reasoning To recognize opposed points of view To refer to previous readings to confirm generalizations
Writing	To outline as a method of organizing ideas To adapt expression to the needs of the subject, of the purpose, and of the audience To use verbals to add variety and make concise the expression of ideas To subordinate ideas in a specific relationship, i.e., casual relationships To use connectives to show logical progression To revise, to correct, and to polish a theme To write a good precis retaining the substance of the original

CONTINUING STRUGGLE FOR FREEDOM

Activities from Which to Select

Motivating Activities

1. Discuss what freedom means.

   Does freedom mean something different to the individual under different circumstances?

   Example:

   > An American soldier at first decided to stay with the Communists in Korea and later wished to come home no matter what the consequences to his personal liberty.

2. Bring to class evidences from the newspapers that there are current struggles by the nation and by its individuals to be free.

   Discuss this premise: Present day Americans have broadened the interpretations of some of our basic laws governing freedom, i.e., the use of the fifth amendment by witnesses before Congressional hearings.

3. Arrange a bulletin board with clippings from the news and significant pictures of historical importance which bear out the fact that freedom is a continuing struggle.

   Note the many facets of freedom which concern men, i.e., speech, religion, press, justice under law, want, fear.

Learning Activities

Read selections of political prose and speeches of the eighteenth century to learn on what we base our right to be free.

HENRY'S SPEECH IN THE VIRGINIA CONVENTION

1. Discuss how Patrick Henry uses good psychology in addressing the convention of 1775.

2. Write a short paragraph in which you discuss whether he appeals to man's reason or to man's emotions to sway his audience.

THE CRISIS

1. Discuss how Paine justifies war.

2. Compare Paine's "The Crisis" with Henry's speech as specimens of propaganda. Who makes the more personal appeal because he persuades men to think about their own human role in the conflict?

3. Select passages that have meaning to us in the modern world. Explain them and your reasons in a class discussion.

THE DECLARATION OF INDEPENDENCE

1. Outline the Declaration to show that you understand the main ideas of the document.

2. Cite evidence which shows that Jefferson uses both tact and courtesy in his statement to George III of England.

3. Discuss how Jefferson had incorporated ideas similar to those of Paine and Henry in the Declaration.

4. Write a composition in which you give your reactions, supported by situations you know to be true in life, to one of the following:

   "All men are created equal."

   "Among our rights are life, liberty, and the pursuit of happiness."

   "All experience hath shown that mankind are more disposed to suffer, while evils are sufferable, than to right themselves by abolishing the forms to which they are accustomed."

5. Discuss why this document is still so pertinent to us and to mankind.

THE CONSTITUTION

1. Skim the Constitution to determine what rights are guaranteed the individual.

2. Discuss why this document has been retained in its original form through approximately 175 years.

WASHINGTON'S FAREWELL ADDRESS

1. Discuss what suggestions Washington makes to people who want to live in freedom.

2. Locate elements in the speech which date it. Locate elements in the speech that are timeless.

3. Paraphrase the paragraph, "Toward the preservation of your government . . ." Use context to help with definitions of unfamiliar words. Check the accuracy of your inferred definitions with the dictionary.

4. Discuss Washington's position on religion and morality with respect to political prosperity.

FREEDOM IS A HABIT

1. Study the Sandburg poem carefully.
   a. Explain the paradox in the poem.
   b. Discuss your reactions to the metaphors Sandburg uses. Why are they appropriate?
   c. Explain "eaters have often outeaten their freedom to eat."

ABRAHAM LINCOLN WALKS AT MIDNIGHT

1. Read Lindsay's poem to find why he felt that freedom involves a struggle.
   a. Locate the causes for his despondency.
   b. Read to the class lines which show vivid descriptions of Lincoln's actions which maintain the mood of the poem.

LINCOLN, THE MAN OF THE PEOPLE

1. Listen to the teacher read the poem to determine the virtues that made Lincoln the "people's President."
   a. Discuss the significance of nature images in the poem.
   b. Discuss, in terms of Lincoln's contribution to our nation, the significance of the last four verses.

ANNE RUTLEDGE

1. Read this poem to determine how Anne Rutledge felt she made Lincoln a better leader of men.

   a. Explain the significance of the first two verses of the poem.

   b. Cite the apostrophe in the poem and explain its importance.

   c. Justify the title.

THE GETTYSBURG ADDRESS

1. Read the address to determine Lincoln's humanitarian concern with war.

2. Cite examples from the speech which show Lincoln's style to have terseness, emotional appeal, strength, and dignity.

3. Memorize the address to be presented orally. Judge the interpretation from standpoint of effective manner of presentation.

4. Write a well-organized paragraph in which you state what ideas still have timelessness.

5. Discuss how Lincoln implies that people must earn their freedom.

6. Why did Balliol College, Oxford University, single out the Gettysburg Address as a great piece of English prose? Discuss.

7. Read portions of the Address omitting "here".

Read same portions as Lincoln wrote it.

   a. How does the word affect the meaning?

   b. How does the word affect the rhythm?

SECOND INAUGURAL ADDRESS

1. Read the Second Inaugural Address to note how Lincoln viewed the struggle.

2. Discuss how Lincoln viewed the cause of the conflict. How did he reconcile this war in terms of God and men?

3. Note passages of benevolence to the aggressor. What implication is there of his feeling toward the South?

4. Discuss the effectiveness of the references from the Bible to the final statement in the speech.

5. Analyze the style.

   a. Cite elements of good transition of time and emphasis.

   b. Note the forcefulness in placement of short, telegraphic sentences.

   c. What is the emotive effect? How is it achieved?

6. Explain the final paragraph. How is Lincoln humble?

7. Comment on Lincoln's speech as being **incomplete,** but **not unfinished.** Lincoln gives a coherent and unified speech, but he provides the audience with ideas which they, rather than he, may reconcile.

CONTINUING STRUGGLE FOR FREEDOM

LONE WOLF'S OLD GUARD

1. From your American history background, what do you know of the struggle the Indians have faced during the course of America's continental expansion. Are the present living conditions of the Indians our personal concern?

2. Read Hamlin Garland's story.

3. Note passages which reflect the Indians' resignation—with honor—to the unavoidable infiltration of the white men.

4. Explain the significance of the title.

5. Write a paragraph contrasting the attitudes of Seger and Pierce toward the Indians.

6. Discuss the attitude of the Indians toward the cattlemen and the United States Government.

MESSAGE ASKING FOR DECLARATION OF WAR, DECEMBER 8, 1941

1. Read Franklin D. Roosevelt's speech to determine how he made his audience aware of the seriousness of the nation's situation.

2. Discuss how Roosevelt justified calling December 7, 1941, a day of infamy.

3. Study the structure of the speech. Compare it to simple essay structure (introduction, body, conclusion).

4. Discuss Roosevelt's style.

   a. What makes it forceful?

   b. Cite emotive words.

   c. Discuss the effect of listing offense after offense of Japan.

   d. Discuss his choice of words.

5. Note what the President expected from the citizens of the United States in their struggle against tyranny.

6. Listen to recording of speech to note the persuasive power of Roosevelt's voice.

THE FUTURE OF DEMOCRACY

1. Read to find what future Bush sees for free man.

2. Discuss why he sees our world as a hazardous world.

3. Note the frequency of the conditional clauses. How is this effective in sustaining the urgency of his theme?

4. Explain his reasoning in the following: "The course of men is determined by the faith that men are guided by."

5. Write a summary telling why Bush feels that only free men can save the perilous world.

6. Cite examples of figurative language and explain their effectiveness in this essay.

EVALUATING ACTIVITIES

1. Write a composition in which you show that Jefferson's ideas have been the basis for extending the interpretations of freedom through American history.

   a. Use Lincoln's speeches.

   b. Use ideas expressed by Sandburg, Markham.

   c. Use F. D. Roosevelt's speech.

2. Discuss the political prose you have read from the standpoint of literary merit.

   a. Universality of ideas

   b. Forcefulness in manner of expression

3. If you were to select literature to be placed in an American Over-Seas Library, what would you choose to show the people of the world American concepts of freedom? Give reasons.

4. Freedom must be earned by each generation. List situations in our national, our community, and our personal lives that support this statement.

CONTINUING STRUGGLE FOR FREEDOM

Required Readings	**Resources**	
Jefferson	The Declaration of Independence	political prose
Lincoln	The Gettysburg Address	political prose
Markham	Lincoln, The Man of the People	poem
Masters	Anne Rutledge	poem
Those readings from which choices should be made		
Benet	John Brown's Body	poem
Hellman	Watch on the Rhine	drama
Henry	Speech in Virginia, Constitutional Convention, 1775	speech
Jefferson	The First Inaugural Address	political prose
Lindsay	Abraham Lincoln Walks at Midnight	political prose
Paine	The Crisis	political prose
Sandburg	Freedom It a Habit	poem
Seeger	I Have a Rendezvous with Death	poem
Sherwood	Abe Lincoln in Illinois	drama
Washington	Farewell Address	political prose
Supplementary Readings		
Benet	"Up Front" by Mauldin	essay
Bowen	John Adams and the American Revolution	biography
Bush	Future of Democracy	essay
Cooper, K.	Anna Zenger, Mother of Freedom	novel
Eaton	Gandhi: Fighter without a Sword	biography
Eisenhower	Inaugural Address	speech
Freeman	The Surrender at Appomattox	biography
Garland	Lone Wolf's Old Guard	short story
Hawthorne	The Gray Champion	drama
Kingsley	The Patriots	drama
Menotti	The Consul	drama
Page	The Tree of Liberty	novel
Roberts	Northwest Passage	novel
Roberts	Oliver Wiswell	novel
Roosevelt, F. D.	Message Asking for Declaration of War	speech
Shirer	The Armistice Is Signed	essay

Professional Readings

Lawson, Robert, **Watchwords of Liberty,** Little, Brown, New York, 1943

Peterson, Houston, **A Treasury of the Great World's Speeches,** Simon Schuster, New York, 1954

Van Doren, C. C., **The Great Rehearsal,** Viking, New York, 1948

Turning to writers of "The Postwar West," pupils should realize that this period involved not only the rebuilding of the national economy, but also a tremendous expansion to the

West, brought about largely by the completion of the transcontinental railroad. Pupils may use assigned topics for special oral or written reports, such as the following (from **Teacher's Manual, Adventures**):

1. Folklore heroes (Mike Fink, Davy Crockett, Johnny Appleseed, Pecos Bill, Captain Stormalong, Paul Bunyan, Joe Magorac, John Henry, Jesse James, Billy the Kid)

2. The driving of the Golden Spike: the adjoining of the transcontinental railroad at Promontory Point, Utah, in 1869

3. Showboats of the Mississippi (Edna Ferber's **Showboat)**

4. Homespun philosophers: Bill Nye, Artemus Ward

5. Stories of Bret Harte

6. Mark Twain's "Celebrated Jumping Frog of Calaveras County"

7. The Oklahoma Land Rush: Edna Ferber's **Cimarron** and Marquis James' **The Cherokee Strip**

8. Novels and stories about pioneers and the plains states by Bess Streeter Aldrich, Edward Eggleston, Ed Howe, Willa Cather, Hamlin Garland, Ruth Suckow, Emerson Hough, Maria Sandoz, and others.

The material covered and the complexity of these reports varies, of course, with classes. If the report method is used, the teacher must always guide so that the important factors will not be overlooked. With Bret Harte stories, for example, there should be a discussion of local color. Pupils may recall Irving's use of local color or Whittier's. With Bret Harte, emphasis should also be given to irony, to plot, and to vocabulary.

Selections from Rolvaag's **Giants in the Earth** will emphasize the pioneering of nationalities and the kindness and helpfulness of our early settlers toward each other. Pupils may note that this work is referred to as "a saga of the prairie" and "the most powerful novel about pioneer life in America."

In Marquis James' "The Run for the Cherokee Strip," pupils enjoy reference to **sooners,** the settlers who went across the line **sooner** than they had any right to do. This selection is rather informative concerning the staking of claims.

Mark Twain, often referred to as the most American of writers, the most national, and the most genuinely democratic, must receive his share of emphasis. Pupils should understand the importance of his birthplace—frontier Missouri, where North meets the South and East meets West. Most pupils at the eleventh-grade level are familiar to some extent with Twain's writing. They have probably read **Tom Sawyer** or **Huck Finn,** or both. A great many of these pupils should be mature enough to read **The Adventures of Huckleberry Finn,** now recognizing it as more than a boy's story, rather as a novel with dark overtones, concerned with a world of fear and cruelty and violence and injustice.

In teaching **The Adventures of Huckleberry Finn,** Sherwood Cummings' article "What's **in Huckleberry Finn?" English Journal,** L (January, 1961), 1-8, may prove helpful to the teacher. The discussion here includes many of his ideas. Mr. Cummings, professor of English at the University of South Dakota, begins his article by saying that of all the "classics" that we put before our high school students, **Adventures of Huckleberry Finn** would seem to be the most palatable: since its theme is a teenager's conflict with the adult world, it should strike responsive fire; its adventurous episodes, "exploding like a string of firecrackers," should provide stiff competition for the assembly-line television drama. Mr. Cummings points out, however, that one of Mark Twain's great achievements in writing **Huckleberry Finn** may keep even the brighter students from penetrating the heart of the novel. He explains that this is a two-leveled novel, and it is the second level that prevents the brighter pupils from penetrating the novel. Twain's great achievement, Mr. Cummings explains, was to tell the story consistently from Huck's point of view and in keeping with Huck's character and that in so doing, he constructed a two-leveled novel. The first level is the surface one of Huck's perceptive narrative, with Huck as a witness, not a judge. Huck's chief characteristic as an artist is in telling the truth. Huck, however, is resourceful in evasive tricks, in keeping quiet, in preserving his anonymity. This evasiveness often casts him into a passive or submissive role. Mr. Cummings explains that high school readers are not used to such detachment, that the television heroes dare, do, and win. The viewer is expected to infer nothing. He thinks it is with this second level that high school students need help. This level is what the author implies and what the reader infers (a good opportunity for pupils to distinguish between **imply** and **infer**) about the world of men along eleven hundred miles from St. Petersburg to Pikesville. There is criticism of taste (Grangerford's furnishings and Emmeline's efforts), of manners (Peter Wilkes' funeral), of moral (public response to the "Ladies and Children not Admitted"), of codes (that of Pap's white supremacy), and of institutions (slavery and monarchy).

Since Huck is not aware of the second level, the gap between his awareness and the actuality gives rise to much of the humor and satire of the novel. Huck is funny when he does not mean to be. At the Wilkes' funeral he is gratified at the undertakers announcement that the yelping dog in the cellar, now silenced, had a rat. Satire is also used, and unless the reader recognizes Twain's indictment of the meanness and cruelty in men, he misses a major implication.

Mr. Cummings continues his article by discussing the violence in the novel, Huck's rejection of society, Huck versus his conscience, and Huck's inner growth. Cummings reviews the beginning by reminding the reader that the middle-class citizens do their best to ignore Huck until he comes into money, and Huck is content to be ignored, but as a boy of means, he attracts the benevolence of Judge Thatcher, who is to take care of his money, and Widow Douglas, who is to civilize him. To be civilized, Huck must go to school and learn to pray. If he doesn't behave, he will go to the "bad place." Huck wishes he were there, for a change. He senses the hypocrisy in the code-enforcers and decides that the only advantage in helping other people is for the other people.

Huck, of course, escapes from the world to Pap's cabin and then with the runaway Jim to the grandeur of nature, as shown in the majesty of the storm, the awesomeness of the flood, and the freedom of life on Jackson's Island. The river becomes dangerous but in a different way from society and even against society, by undermining houses, wrecking steamboats, and drowning men. One, however, may learn its rules, and Huck feels free and easy and comfortable on a raft. His response as he looks up at the stars is almost poetic (Chapter XIV and XII): "It was rather solemn, drifting down the big still river, laying on our backs looking up at the stars, and we didn't even feel like talking loud, and it weren't often that we laughed, only a little kind of a low chuckle."

In discussing Huck's struggle with his conscience as he shields Jim, Mr. Cummings explains that his conscience is a heritage from the civilization that he has tried to reject; that as a boy he was taught to consider slavery as an institution sanctioned by religion and an abolitionist as a creature with claws and a tail. His conscience stirs him up, on occasions, "hotter than ever," but when he thinks of Jim's acts of goodness to him, he decides "All right . . . I'll go to hell."

Huck's maturing, Mr. Cummings points out, is an inner growth, not a surrender to conformity. He explains that Huck learns compassion which in turn obliges him to act in favor of others, and in the end he sets out for the territory where he will be freer to construct a new life among men who, too, have left a patterned society to build from the ground up.

Mr. Cummings suggests that the pupils will enjoy arguing over the ending. Some critics seem to be disappointed in the last fourth of the book, while others defend it by saying it ties the ending to the beginning by Tom's reappearance. Mr. Cummings advises that if pupils have an understanding of what the author has been trying to say, they can be trusted to make their own judgments, and they may see something that the teacher and critic have missed.

BASIC LEVEL

There are numbers of books and selections representing the writing of this period that pupils in the basic group should enjoy. These pupils are usually interested in western stories. There is excellent background material in **Adventures.** Outlining this material may be beneficial. If pupils have trouble in making outlines, they may read silently and then, by discussion, select the major ideas. As it develops, the teacher may write the outline on the chalkboard.

These pupils usually enjoy collecting information concerning the folklore heroes, and they enjoy Mark Twain and Bret Harte stories. They may point out and discuss humor in the writing of these two men.

Most of the pupils in this group usually enjoy activities concerned with Lincoln. Some pupils may find humorous stories that Lincoln liked to tell and report them to class. Others may examine copies of Lincoln's letters, or they may make a list of books that Lincoln read as a young man (Sandburg's **Abe Lincoln Grows Up** is a good source). They may give class reports on such favorites as **Aesop's Fables** or **Robinson Crusoe.** They may develop compositions on "Lincoln, a Symbol of American Ideals" or "Qualities that Made Lincoln a Great American." These pupils may memorize at least a part of "The Gettysburg Address."

In teaching the specific selections that are interesting to this group, the teacher can usually find simple, interesting activities for the pupils. In the study of Vestal's "John Colter's Race for Life," they may discuss the incident that shows Colter to be cooler in judgment than were the other trappers. They may compare Colter's endurance with that of modern athletes. They may develop compositions on subjects such as "Impressions of Prairie Life" (gained from their reading).

Out of this period, pupils should have many words for their vocabulary study.

STANDARD LEVEL

Pupils in the standard group, in addition to any activities given above, may be interested to read further on pioneering of today. They may report to the class on parts of the world where people are pioneering and especially on parts of the world where scientists are exploring. Here is a good opportunity to stress the Space Age, with man's attempt to visit the moon.

An interesting oral discussion may develop, with pupils "taking sides" and using their power of persuasion, on this question: To what extent do you think the white man was justified in taking the American continent away from the Indian?

Pupils in this group may compare Lee and Lincoln, the men as well as their styles of writing. They should make a careful analysis of "The Gettysburg Address," noting the rhetorical principles used. They may memorize "The Gettysburg Address."

After reading the cowboy song "All Day on the Prairie," the pupils may discuss, perhaps on an essay-type test, whether or not the cowboy in this ballad is an example of Emerson's self-reliant man. They may write ballads of their own or compare an American ballad with an Old World ballad.

They may discuss Mark Twain's attitudes toward life, answering the question "In what sense was Mark Twain a moralist?"

ADVANCED LEVEL

Pupils in the advanced group should be able to make interesting contributions from collateral reading. These oral or written reports may include **The Oregon Trail,** more of Bret Harte's writings, **Tom Sawyer, Huckleberry Finn, Life on the Mississippi, A Connecticut Yankee in King Arthur's Court, Giants in the Earth, The Cherokee Strip,** Sandburg's **Lincoln.** Some pupil, no doubt, will ask to include **Gone with the Wind.** They may also report on Churchill's **The Crisis** and **The Crossing,** articles in Bruce Catton's **American Heritage,** and Jim Bishop's **The Day Lincoln Was Shot.**

These pupils may review Longfellow's **Hiawatha,** noting Old Nokomis' explanations of natural phenomena and may develop comparisons by using Norse mythology—for example, Mene-Seela's idea of thunder (as a great black bird with loud roaring wings) may be compared with the early Norse idea of Thor and his thunder hammer.

Pupils may develop a critical written discussion on Parkman's style: "Is Parkman's style a good example of expository writing? Choose your position and defend it." They may evaluate Dana's style, noting especially the characteristics that give the reader confidence in the truth of his report.

After studying Webster's "Liberty and Union," these students may develop an oral or written discussion dealing with today's problem of states' rights versus national sovereignty.

They should make a thorough analysis of "The Gettysburg Address" and of the "Second Inaugural Address," noting the use of the balanced sentence, parallel structure, effective complex and compound sentences, and Lincoln's ability to put into simple words profound feelings. They should point out passages to show humility, consideration of others, insistence on the right, devoutness, and sense of responsibility as commander in chief. Pupils may read Benet's **John Brown's Body** and find passages which reveal the difficulties that Lincoln encountered during the Civil War. They may read appropriate passages to the class, after they have explained the setting for each passage.

They may develop a written discussion, perhaps on an essay-type test, on this question: What impression might foreign readers gain of America and American life from reading Twain's books?

After reading **Tom Sawyer** and **Huckleberry Finn,** pupils in the advanced group may discuss this question: How do the two novels differ as to narrative power, richness of insight, characterization, and plot development? How do these two books differ from other writings of Mark Twain?

Pupils in this group will, no doubt, think of **Catcher in the Rye, Lord of the Flies,** and of other modern books when they discuss Huck Finn's rebellious nature. The teacher should be ready to guide this discussion.

TIME OF CHANGE

This unit, "Time of Change" is fascinating to many pupils. The dominant "new direction" of this transitional period is realism, and by the time pupils have reached the eleventh grade, realistic literature seems to have quite an appeal and fascination for them. After one more year, they will enter college; they feel that they are mature enough to study and discuss the realistic problems presented in literature.

They should be able to recognize, from their study of history, reasons for the trend toward realism. To begin with, they may observe that with the vanishing of the frontier, with the completion of the railroad network, and with the emergence of a new South of free labor and diversified industry and agriculture, and with organization of big business, many new problems emerged to receive attention from writers. Poets like Whitman and Markham, for example, were greatly concerned with labor and industry.

Since pupils at this time are familiar with Emerson, they may be more interested in Whitman after reading Emerson's comment on Whitman's **Leaves of Grass.** In a letter Emerson said, "I find incomparable things said, incomparably well." The pupils may examine poems to see if they agree with Emerson. Interest may also be stimulated if the teacher tells pupils that Whitman's verse was shocking to precise people of the time and that Lincoln, after reading **Leaves of Grass,** felt that he should hide the book lest the ladies should burn it. They soon discover Whitman as a poet of the common man and of democracy, believing that poetry should express everyday experiences and interests of the ordinary man and woman, that man and nature are tied together in spiritual unity, and that America is the best of all societies and civilizations. Pupils may be interested to know, however, that the common man, for whom he wrote, has not read Whitman's poetry; rather the educated, literary men and women, it seems, have idolized him. Later, pupils may notice the opposite trend with Sandburg's poetry.

Pupils are familiar with free verse from their reading of modern poetry; they are interested to know that Whitman is considered the father of free verse and that his influence is particularly noticeable in works of Carl Sandburg and Vachel Lindsay. To see this influence, pupils may turn to Sandburg's "The People Speak" and to Lindsay's "General William Booth Enters into Heaven" and then continue with Whitman's selections.

In "Song of Myself," pupils see Whitman's joy in life and his thinking of himself as the product of all that has preceded him. Pupils may find ways in which he employs the five senses as communicators of this joy (**sight,** "the smoke of my own breath"; **smell**, "rich apple-blossom'd earth"; **sound,** "the cries, curses roar, the plaudits for well-aim'd shots"). Pupils may refer to the Wilbur story, "Where Does Poetry Come From?" to note which senses a modern poet seems to select. Pupils may see in Whitman's poem both realistic and romantic elements; they may point out examples of a positive kind of beauty and examples of a harsher kind of realism. They may point to lines in which Whitman regards himself as a part of nature, thus showing kinship with Emerson and Thoreau. The selection presents opportunity for examining characteristics of free verse.

Pupils may use "I Hear America Singing" and "Mannahatta" for comparison with selections by Carl Sandburg; for example, "Mannahatta" may be compared with Sandburg's "Chicago" both as to content material and poetic devices.

Pupils may agree or disagree with Whitman's conception of miracles as expressed in "Miracles"; nevertheless, they recognize the poet's appreciation of human life and of nature. They should be concerned with tone and tempo in "Beat! Beat! Drums!" The irregular rhythm serves to emphasize the general chaos. They may compare Whitman's view of death in "The Carol of Death" with Bryant's view in "Thanatopsis" or Edna Millay's in "Dirge Without Music." Pupils should be aware that "The Carol of Death" is a part of "When Lilacs Last in the Dooryard Bloom'd," a poem inspired by the Death of Lincoln. Some pupils may read the whole of the poem and make comparisons with "O Captain, My Captain!" and with Markham's "Lincoln, the Man of the People." Pupils rather enjoy Whitman's handling of the scientific mind in "When I Heard the Learn'd Astronomer" as the speaker becomes "tired and sick" and goes out to look up at the stars. They should explain the analogy in "A Noiseless Patient Spider" and note parallelism.

From the study of selections by Whitman, pupils should have an understanding of Whitman as an innovator of both form and content of poetry; they should understand that he took a wholesome pleasure in just being alive; his verse took poets to a new continent of poetic composition and appreciation; he dared to sing of himself; he dared to admit that as a man he was partly a child and partly coarse and partly fine. (Stuff'd with the stuff that is coarse and stuff'd with the stuff that is fine . . .").

Turning to Sidney Lanier, pupils should develop an appreciation of Lanier as the musician-poet, the last of the Romantics, yet not without anticipation of the coming age of realism. He was truly a transitional poet, using familiar patterns of rhythm and rhyme, yet including echoes of the world of work and care and strife. Pupils see a resemblance to Poe, especially when they recall "The Bells." Lanier believed that with proper care for the pure sound of words, poetry could become a kind of music of its own. Pupils should analyze "Song of the Chattahooche," which shows Lanier's love of music and love of the outdoor scenes of his native Georgia. The analysis should include a discussion of the poetic devices of alliteration, rhyme, and repetition. They should not overlook the internal rhyme and the slight variations in the refrain at the end of each stanza. "The Marshes of Glynn" with the flowing sweep of a symphony offers an opportunity for music appreciation as well as imagery and mood. Pupils may contrast the irregular flow of this poem to the strict rhythmic pattern of "Song of the Chattahoochee." Lines 64-78 are well worth memorizing.

In Emily Dickinson, pupils recognize the intense, individual, highly personal poet whose economy, symbolism, and crystal-clear imagery could easily place her in our own time. A committee of pupils may conduct a study of Emily Dickinson. A narrator may give interesting facts concerning her life, character, and work. Another pupil may give analyses of "I Never

Saw a Moor," "My Life Closed Twice," and "I'm Nobody." A third pupil may discuss "Some Keep the Sabbath," "How Happy Is the Little Stone," and "A Word." A fourth pupil may read and interpret lines from "There Is No Frigate Like a Book," "Success Is Counted Sweetest," and "The Sky Is Low." A fifth may continue with "Faith Is a Fine Invention," "If I Can Stop One Heart," and "The Bustle in the House." The narrator may ask the class these questions:

1. ("I Never Saw a Moor") If you were summing up in one word the thought the poem presents, what would the one word be?

2. ("My Life Closed Twice") Have you any idea what partings Emily Dickinson is referring to in this poem? What hints are there in the biographical material to suggest the nature of these partings?

3. (I'm Nobody") Is the poem consistent with what you know of Emily Dickinson's character?

4. ("Some Keep the Sabbath") Which of the new directions in poetry does this poem illustrate?

5. ("How Happy is the Little Stone") What is the verse form? Notice close rhymes instead of exact rhymes (**stone, alone; sun, alone**).

6. ("A Word") Do you agree with "some" who say "A word is dead/When it is said"? Or do you agree with Emily Dickinson that "it just/ Begins to live/That day"? Support your answer.

7. ("There is No Frigate Like a Book") Ask pupils to mention at least two comparisons the poem makes.

8. ("Success Is Counted Sweetest") What is the theme of the poem? Do you agree with it?

9. ("The Sky Is Low") What kind of wind would a "narrow wind" be? strong? gusty? thin? whimpering?

10. ("Faith Is a Fine Invention") Why are microscopes prudent in an emergency? Does Emily Dickinson make as good a case for faith in this poem as she does in "I Never Saw a Moor"?

11. ("If I Can Stop One Heart") Do you agree with Dickinson's attitude in this poem? Explain.

12. ("The Bustle in the House") Note the second stanza metaphor that follows the generalization in the first stanza. Is the metaphor a suitable one? How does it fit the idea of the poem?

The narrator may give, in conclusion, a summary of Emily Dickinson's:

1. verse patterns
2. figures of speech
3. compression of thought
4. attitudes toward nature, people, and religion

In Edwin Arlington Robinson pupils see a poet whose poetry is unlike Whitman's yet not as musical or elaborate as Lanier's; nearly as compact as Emily Dickinson's yet peculiarly Robinson's own. They observe a poet who sometimes earnestly, sometimes cynically, sketches his portraits, often allowing the reader to complete the picture. They are interested to know that Robinson, like many other writers, returned to the Arthurian legends for subject matter. Pupils enjoy the portraits of Miniver Cheevy and Richard Cory. "Richard Cory" gives an opportunity for discussion concerned with external appearances. Pupils should be aware that inner and outer lives may differ. They enjoy the humor in Miniver Cheevy's longing for the good old days. Pupils may discuss whether or not Robinson has shown insight in depiction of Lincoln.

James Whitcomb Riley, Eugene Field, and Edwin Markham may be grouped as popular poets. The Hoosier dialect of Riley should receive emphasis. Pupils may compare Riley's dialect with Lowell's "The Courtin." They may point out features of farm life that have now vanished.

Pupils are familiar with the newspaperman, Field, as the writer of childhood poems, "The Sugar Plum Tree," "Wynken, Blynken, and Nod," and "Little Boy Blue."

Edwin Markham's "Man With the Hoe" and "Lincoln, the Man of the People" should receive emphasis. In "Man with the Hoe," pupils may see the relation this poem bears to our mechanistic civilization. They may answer these questions: Has the prophecy been fulfilled? What changes have come about in the lot of the common laborer in the last half century?

Pupils may compare the Lincoln poem with the other Lincoln poems.

The second half of "Time of Change" is devoted to "New Directions in Prose," including William Dean Howells, Sarah Orne Jewett, Hamlin Garland, Jack London, Frank Norris, Stephen Crane, O. Henry, and Finley Peter Dunne. At this time, the pupils are drawing close to their own century, with realistic tendences becoming more pronounced. Most of them perhaps understand that realistic writers take the world as it is, the bad along with the good, the plain or ugly along with the beautiful. They may recall characteristics of the romantic fiction writers, such as Poe and Hawthorne, in order to note the contrast between the romantic fiction writers and the realistic fiction writers. Just what selections to study and the amount of time to spend on them, will vary with teachers and classes. If the teacher is pushed for time, it may be practical to have pupils read these stories at home, with special reports for the class. One group may read all of Sarah Orne Jewett's **The Country of the Pointed Firs** to relate to the story in the text, "The Town Poor." Another group may read Hamlin Garland's **Main-Traveled Roads** or **A Son of the Middle Border.** A third group may review Jack London's **The Call of the Wild** and **The Sea Wolf,** as well as his short stories. Some pupils may read Crane's **Red Badge of Courage** (they may remember the movie version). Another group may report on a good collection of O. Henry stories.

All reports should stress realism. In addition, the following elements should receive emphasis:

1. Pathos in the lives of characters in Jewett's "The Town Poor."
2. Garland's portrayal of moral injustice, letting the reader form his own impression in "Under the Lion's Paw."
3. The conflict of man against nature in London's "To Build a Fire."
4. The alternating moods, as well as the realism in connection with war, in Crane's "An Episode of War."
5. Diction and surprise endings of O. Henry's stories.
6. The Irish dialect and criticism of the exaggerated faith in mechanical progress in Dunne's "Mr. Dooley on Machinery."

Since William Dean Howells is often spoken of as the sponsor and champion of realism and since **The Rise of Silas Lapham,** the classic story of the self-made man, is considered the best of his novels, a unit on it is included here. It seems that Howells had a boldness and freshness not found in many other writers, and his Silas Lapham continues to be good company. The unit suggested here is taken from **English Language Arts, A Guide,** Public Schools, Montgomery County, Maryland, pp. 23-25.

THE RISE OF SILAS LAPHAM

A novel may be taught for close reading. The organization used here is one of dividing the novel into chapter blocks based on plot development.

1. Discuss Howells' skillful use of the interview in chapter one

   a. in revealing Silas' personal values

   b. in showing how Silas came into great wealth (preliminary exposition)

   c. in revealing the attitude of people (through Bartley Hubbard) toward the newly-rich Silas Lapham.

2. Discuss what the Laphams feel to be important in life, as revealed through exposition and narration in chapters two and three.

Write sentences using fact words to show that you understand what these statements containing emotive words express.

> Lapham had not yet reached the picture buying stage of the rich man's development.
>
> They decorated the house with abominable frescoes.
>
> Her (Penelope's) large brown eyes . . . had the peculiar look of nearsightedness which is called mooning.
>
> Mrs. Lapham found that a barb had been left to rankle in her mind.

3. Note the contrasts in the ways of living of the Coreys and the Laphams in chapters four through ten.

   a. Write a composition of contrast showing the strengths and weaknesses in the relationships of members within each family.

   b. Select speeches of the main characters to show what values each possesses. Read for class reaction.

   Examples:

   > **Mrs. Lapham,** "Oh, it isn't what you've got, and it isn't what you've done, exactly. It's what you are."
   >
   > **Mr. Corey,** "Tis not so deep as a well, nor so wide as a church door, but 'twill serve."
   >
   > "Perhaps it might be argued that one should put all of his values into pictures; I've got a good many of mine there."

   c. Explain how the incident of Irene's headache changes the course of the plot. In real life, does a trifle determine important events?

   d. Locate for class presentation incidents of dramatic foreshadowing, i.e., in Tom's affair with the Lapham girls (chapter nine) and in Silas' business ventures (chapter ten).

e. Compile a list of terms used in "big business." Explanations of these terms will add to your understanding of the novel. Consult some authority or reference sources in the library for meanings.

Examples:

buying on the margin
watered stock
retrenchment
assignment

4. Determine what conflicts arise as the Laphams and the Coreys interact in social situations (chapters eleven through fifteen).

a. Analyze critically the meetings of the two families (at the Laphams', at the Corey dinner, after dinner at Silas' office). What social graces do the Laphams lack? What social tact do the Coreys exhibit in light of Lapham's ignorance? Discuss findings.

b. Write a brief summary of what Sewell, a "sympathetic character," reveals of Howell's attitude toward fiction.

5. Read to discover how Tom's admission of love made the major characters seek a realistic reconciliation to what inevitably would change the course of their well-planned lives (chapters sixteen through nineteen).

a. Discuss the immediate effects of Tom's declaration. What values guided the Laphams? The Coreys? Should emotions ever overshadow logic? Where did the Laphams use common sense during this trial? Is a neutral person helpful in seeking answers?

b. Discuss: Is self-sacrifice ever justifiable?

6. Read to find what moral issues were inherent in Silas Lapham's struggle for his waning fortunes (chapters twenty through twenty-three).

a. Trace, by using short sentences, the ominous appearance of and allusions to Rogers throughout the book.

b. Paraphrase Walker's metaphoric speech about whether to show that you understand its full implication.

c. Discuss how and why his seeking an ethical solution to his adversity made Silas a lonely man.

7. Note, as you read the final chapters of the book, how Silas places his ideals above personal gain.

a. Discuss the symbolic importance of the house on Beacon Hill in the fortunes of Silas Lapham.

b. Discuss ". . . manners and customs go for more in life than our qualities."

c. Write a short paragraph explaining the title of the book.

d. Summarize from your classnotes and Howell's discussion the characteristics of a realistic novel. Interpret the final disposition of characters in terms of these characteristics.

8. See the film "American Literature—the Realists" to understand the social conditions to which the realistic writers reacted.

9. Look up the political and economic conditions of the 1870's and 1880's to discover the background against which Howells makes his study of Silas. What was happening in business development in this period? What steps were being taken to influence the government to place controls on business expansion? Use library references and your American history text. Report these findings to the class.

10. Substantiate the fact that the levels of English usage are different for the Coreys and Laphams. What does the use of "don't" with the third person singular subject by both groups indicate?

BASIC LEVEL

Pupils in the basic group may write a composition describing in their own words the picture they get of New York City by reading Whitman's "Mannahatta." They may list details that give a definite city effect.

With the teacher's help, they may be able to discuss Whitman's attitude in "Miracles" as a healthful antidote to a purely scientific attitude toward life.

One of Whitman's special attractions is his gift for magnificent short descriptive phrases. Pupils in the basic group should be able to collect a series of such phrases from the poems, dealing with a sufficient variety of subjects to give an accurate impression of his interests.

These pupils may make a simple outline for Lanier's "Song of the Chattahoochee." The second, third, and fourth stanzas each offers a different kind of temptation to linger. They may name a topic for each stanza, noting a comparison with man's life suggested by the last stanza.

They may make a chart of the rhymed words in one stanza to show how intricate the pattern is.

For each of Emily Dickinson's poems, pupils may interpret the meaning in a sentence or two.

They may write in their own words the picture they get of Richard Cory or Miniver Cheevy.

From Riley's "When the Frost Is on the Punkin," they may list examples of the poet's appealing to the senses and of the use of onomatopoeia.

Pupils at this level usually enjoy Jack London's books and stories. They may do special reports on **Call of the Wild** and other books by London.

Pupils in this group usually enjoy O. Henry stories. They may review "Ransom of the Red Chief" if they have previously read it, and they may read others that they have not read. They may evaluate the O. Henry surprise ending by these two tests: (1) you should not be able to see it coming; (2) you should be obliged to admit, on looking back over the story, that the clues were there. They may apply this test to "The Cop and the Anthem."

Pupils' vocabulary lists should grow extensively, particularly from reading "Under the Lion's Paw," "To Build a Fire," "An Episode of War," and "The Cop and the Anthem."

STANDARD LEVEL

From a study of Whitman's poems pupils in the standard group should be able to develop a written composition on "Whitman, the Poet of Democracy." They should use specific examples from selections to prove their points.

In studying "The Carol of Death," Whitman pictures himself as finding consolation in the carol of a bird. Pupils may find a copy of Byron's "The Prisoner of Chillon" and compare the effect of the caroling of a bird on the two speakers.

In "Song of Myself," the students may find support of Whitman's fundamental joy in life and show how he uses the five senses as communicators of this joy.

After studying Whitman's picture of New York, pupils may try writing a similar picture of their own city in rhythmic free verse. One of these might be accepted for publication in the school literary magazine.

These pupils should be able to discuss, perhaps on an essay-type test, why Sidney Lanier is called a transitional poet.

These pupils may give a written interpretation of Emily Dickinson's "A Word." They may agree or disagree with her philosophy as expressed in "Some Keep the Sabbath." They may prove that "There is no frigate like a book/ To take us lands away." They may agree or disagree with her philosophy in these lines:

> "How dreary to be somebody!
> How public like a frog
> To tell your name the livelong day
> To an admiring bog!"

These pupils, like the advanced group, may also write a discussion concerning Emily Dickinson's attitude toward society, religion, and nature. They may base their discussion on the poems studied.

From Robinson's "Richard Cory" pupils may develop a written discussion of the philosophy suggested, or they may write an analysis, including philosophy and also symbolism (**bread** stands for bare necessities; **meat** stands for the more desirable things of life). Pupils may prove this statement is true: "The note that sounds most insistently through all of Robinson's poems is that of courage." They may show that he pictured Tilbury Town with a gallery of characters.

Pupils in this group may put some thought on the design of "The Town Poor." Design and story are so completely one that pupils are often not conscious of the design; yet they know stories like this do not "just happen."

In studying London's "To Build a Fire," pupils may show how the author uses the dog to increase the sense of danger. They may also discuss animal instinct as opposed to human instinct or the relationship between the dog and the man.

Pupils may be able to see similarities between Soapy in "The Cop and the Anthem" and Markeim in Stevenson's "Markheim." They may write a paper showing similarities in their reasoning as concerns crime.

Many vocabulary words should come from these selections. The prose selections are particulary rich in words with which many of these students probably are not familiar.

ADVANCED LEVEL

In "Song of Myself" Whitman thinks of himself as the product of all that has preceded him and the epitome of everything in the world. These advanced pupils may enjoy comparing this attitude with that of Tennyson's Ulysses in the poem "Ulysses" ("I am a part of all that I have met").

The advanced pupils may be able to make a comparison between "Song of Myself" and the opening lines of Dickens' **Tale of Two Cities.** Contrasts are given in both.

After considering why the speaker is "sick and tired" in "When I Heard the Learn'd Astronomer," some of the pupils in this group may find Orwell's essay "A London Pavement Artist" in order to compare this speaker's attitude toward astronomy with Bozo's attitude in Orwell's selection ("The stars are a free show; it don't cost anything to use your eyes").

Some of these pupils may work up a panel discussion in connection with Robinson's retelling the Arthurian legends. One pupil may explain the Arthurian legend; another may discuss Malory's **Morte d' Arthur;** a third may use Tennyson's **Idylls;** and a fourth may review Robinson's accounts. Other writers who have used Arthurian subject matter may be included. In this discussion, pupils may show that Robinson was a traditionalist in form, but not in philosophical terms.

These pupils may compare Emerson's and Whitman's attitude toward nature. They may, if they like, bring into the discussion the English poet Wordsworth. To do this, they should limit the discussion to certain selections.

They may compare Lanier with Poe as to art of verse and romanticism.

These pupils may discuss certain selections, particularly love poems by Emily Dickinson, to disprove this statement: One cannot have full understanding without broad experience.

Pupils may read Tennyson's "The Brook" and compare it with Lanier's "Song of the Chattahoochee" as to content, rhythm, and poetic devices.

On an essay-type test or for a composition, pupils may discuss this statement, concerning Emily Dickinson, pointing to specific poems to back their ideas: "She can be alert and terse as a telegraph message" or "She loads meaning into that terseness . . ."

They may point out similarities between Emily Dickinson's "I Never Saw a Moor" and Tennyson's "Proem" to "In Memoriam." Based on the poems read, they may write a discussion on Emily Dickinson's attitude toward society, religion, and nature.

They may do additional research, perhaps reading Thomas H. Johnson's **Emily Dickinson, An Interpretive Biography,** to decide what Emily Dickinson meant by "My life closed twice before its close."

In studying Robinson's "The Master," pupils may do research on classical mythology. They may share stories of the gods of Greece and Rome or myths about the Titans and the later gods who were believed to dwell on Mount Olympus.

They make a very careful comparison of "The Master" with Vachel Lindsay's "Abraham Lincoln Walks at Midnight."

After reading several poems by Riley and Field, pupils in the advanced group should be able to give an intelligent discussion on why they are considered lesser poets than Lanier and Emily Dickinson. They should bring out differences between a popular poet and a great poet.

After studying Markham's "Man with the Hoe," some pupils may develop a comparison between this and Vachel Lindsay's "The Leaden-Eyed." "Song of the Shirt" by the English poet, Hood, may also be included in the discussion. The pupils should include, in the discussion, content material as well as verse patterns and poetic devices.

Pupils may make a detailed study of pathos in "The Town Poor." They may also include "Under the Lion's Paw." In this connection they may read Charles Lamb's essay "Dream Children" which is an excellent example of use of pathos.

In the study of London's "To Build a Fire," pupils may show that the basic conflicts presented in this story are a part of man's life today. They may write an account of a struggle of a person against fire or water or heat or cold, trying to balance success and failure to keep the reader in supense as to the outcome.

The students should be able to write an excellent discussion of conflicts within stories by comparing "To Build a Fire" with "The Most Dangerous Game" (Man against man).

Pupils may read Crane's **Red Badge of Courage** and give a critical review of it.

The advanced pupils should be able to add to their vocabulary a number of words from these selections.

MODERN PERIOD

Although the "Modern Period" is placed at the end of the literature discussion, the teacher may use all or parts of the selections in this period when he desires. Some authorities on the teaching of English believe it is wise to begin the literature course with the Modern Period since most pupils are interested in modern literature. If they are not interested, it seems easier to stimulate interest in the modern selections than in those, for example, of the Colonial Period.

There are other teachers who begin the American literature study with a short story unit. The short story perhaps comes nearer appealing to most students than does any other type of literature. Some teachers use only the modern short stories at this time, while other teachers use not only modern short stories but also selections from the whole field of American literature and organize the study in a chronological order. Some trace the early history by beginning with simple Bible stories, the story of Ruth, for example, continuing through Arabic songs, vocal ballads, and finally arriving at America's contributions. They include selections that portray romanticism (Irving, Cooper, Poe, and Hawthorne), realism, humor, local color, naturalism (James, Twain, Harte, Garland, London, Crane), and finally end with modern writers (if they did not study modern stories first). In conducting this unit the instructor cannot, without great disservice to the pupils, ignore America's world leadership in developing the genre of the short story, beginning with preliminary works of Irving, finding its form in the work of Poe and Hawthorne, and reaching its heights in the modern era at the hands of such writers as O. Henry, Wilbur Daniel Steele, Stephen Vincent Benet, John Steinbeck, and William Faulkner. Teachers who use this unit at the beginning say that it gives pupils an overview which is helpful in teaching selections in the different periods throughout the course.

Since the Modern Period includes an enormous amount of literature from which to make selections, it is impossible to attempt a discussion of even the selections that might be included in the eleventh grade course. If the chronological approach has been used, by this time the teacher, no doubt, has already referred to and used many of the modern selections in making comparisons of like themes or of authors with similar characteristics.

The material in the Modern Period may be divided into units, as **Adventures** divides it, of modern fiction (short story and novel), modern nonfiction (essays, articles, and biographies), modern poetry, and drama. For study, the teacher may make selections appropriate for his particular classes, using the simpler selections for the basic pupils and including some of the more complicated for the advanced group. Since most pupils are vitally interested in reading short stories, some will read ahead. The teacher should be sure to assign these pupils appropriate supplementary stories. The teacher may encourage them to search for new stories in **Harper's**, for example, or **Atlantic Monthly**. Reports and panel discussions may be based on the extra stories.

Teacher's Manual for Adventures in American Literature gives excellent helps for teaching all types of literature in the Modern Period. It suggests that a plan for developing appreciation of the short story as a type will be guided by a quick look at the aspects stressed:

Author	Story Title	Idea
Conrad Richter	"Early Marriage"	Following Characterization
William Faulkner	"Two Soldiers"	Getting the Point of View
Stephen Vincent Benet	"The Devil and Daniel Webster"	Going Along with the Author's Mood
John Steinbeck	"Flight"	Responding to the Background
James Thurber	"The Secret Life of Walter Mitty"	Observing Structure
Ernest Hemingway	"Old Man at the Bridge"	Appreciating Symbols in Stories
Maureen Daly	"Sixteen"	Appreciating the Author's Style
Ray Bradbury	"The Pedestrian"	Getting the Idea Behind the Story

Any of these aspects may be examined in the other stories in the unit, and other aspects may be examined in those stories for which a single feature is pointed out for special study.

As to activities, there, of course, will be discussions. Understanding of each story experience is deepened through exchanges of opinion. Among composition assignments, one may be to have pupils write a paragraph on a simple aspect of the story. The teacher may mark corrections as the paragraphs come in. At the end of the unit each student may select his best paragraphs to combine into a longer paper—for example, "Realistic Endings in Short Stories" or "Interesting Characters I Have Met in the Short Story Units."

For vocabulary-strengthening, pupils may add words to the vocabulary section of their notebooks, handling them in the usual manner. They may bring in other sentences in which they find the words used.

The teacher may have collections of short stories brought from the library to the classroom and build the unit around these (including stories from text, also). For further directions, turn to the discussion of the short story under the "Modern Period" for the twelfth grade.

The following discussion may prove helpful to the teacher of prose fiction. It is taken from "Learning to Study," the Baylor School for Boys, Chattanooga, Tennessee, and was written by Mr. James Hitt, English teacher.

HOW TO STUDY PROSE FICTION

James Hitt

Before any real advice can be given on how to study prose fiction, you must have a basic understanding of what fiction is; you must know, for instance, wherein a story differs from an incident or a sketch (character or local color). Both difference and definition may be given point by quoting the questions of a teacher and the answers of an eighth-grade student who, for his answers, was depending upon two things only—reading experience and a bright searching intelligence.

The teacher asked, "What is the difference between a story and an incident or a sketch, since all three may be about people and all may be imagined?"

The student thought and then said, "In the story you want to know what happens next."

"That's true," agreed the teacher. "The story has **suspense.** But how does the author of the story create this suspense, make you want to know what happens next?"

Again the student thought, this time longer than before. "You get interested in the characters. The author makes the characters seem real."

"Good," said the teacher. "One of the best ways of creating suspense is in character delineation. But the characters in many sketches are portrayed well, too. Where is the difference?"

Finally the student answered, "In the story, the characters are in some kind of trouble and trying to get out of it, or they have some problem they're trying to solve. You want to know how they'll come out because you're interested in them."

The teacher was impressed. "Why, you've worked your way to the definition—or, as some say, the eternal formula of a story," he said. "A story, then, is about a character with whom the reader can identify himself, that is, a character who claims interest and sympathetic understanding from the reader. (Whether the character be a villain or a hero is beside the point if the reader can sympathize and understand the villain's motives, though he may disapprove of the fellow's methods and lack of scruples.) This character faces a problem that must be resolved through his own efforts. Each attempt to resolve it, however, makes matters worse until the problem seems impossible of solution. Then, when things look blackest, through his own efforts, the character resolves the problem."

It is, of course, not necessary for the lead character to be aware of his problem in the beginning, nor is it necessary for him to resolve his problem happily. Sidney Carton, in **A Tale of Two Cities,** for example, resolves his problem of a wasted, dissipated life by doing "a far, far better thing" than he has ever done before—he gives his life for the happiness of others. Nor is it necessary for the story to follow the standard plan, wherein the attention is focused on a sympathetic lead character, and reader interest is built up through the fear that he will not solve his problem—until, at the end, he does. The plan of story may be inverted. The lead character may be unsympathetic, and reader interest is held through the fear that he will succeed in his evil designs —until, in the end, he fails.

There are, perhaps, other obvious variations, but the description above outlines the basic structure of almost every sound piece of fiction from the fairy tales to the classics to the stories in the magazines which are currently on the newstands of your nearest drugstores.

In the light of this descriptive definition of a story, the first suggestion on how to study fiction is this: read for amusement or pleasure. But this advice, to read for pleasure, is not simple; for your teachers are continually assigning "good literature" for you to read, and they refuse to give you any credit for reading the Western adventure stories of Zane Grey or the murder mysteries of Earl Stanley Gardner—stories that fulfill the requirements of the definition of stories and are filled with suspense. The real objection to the usual adventure story, however, is not that it makes use of suspense, but that it lacks other things—for one thing, a theme which makes any real interpretation of human life.

It is true that the suspense of the usual adventure stories offers reading enjoyment, but the reading of better fiction offers that same enjoyment and, at the same time, offers other, additional enjoyment. Thus, in reading good literature, there is enjoyment **and** enjoyment. The additional pleasure comes with the discovery of some author's fresh or thought-provoking view of human experience. Use of the word "discovery" is significant, for the themes (ideas around which the stories are built) of good literature will rarely be stated openly and in so many words. That is the method of the essayist, not that of the literary artist. The themes will emerge from conflict. They will be seen as the heart, as the unifying force, of the enveloping action; and you, the reader, will, at some point in the story, suddenly become aware of the theme of what you are reading. Perhaps you will think or exclaim, "Why, of course!" And you will feel the deep, abiding joy of discovery—and something more: you will feel the pleasure of adding to your storehouse of human experience, of learning more about how people think and feel and act.

Then, as you become aware of theme in fiction, you will begin to think about fiction in terms of human experience. You will examine the motives of the characters of a story; and when you find them unsound or trivial when compared with the sensational events or storms of emotional crisis which they produce, then you will make your judgment about the author and reject his bad book, for you will find him a poor artist. Thus, the objection to the "confession" story is not that it usually concerns itself with the love or sex adventures of betrayed girls (for some of the great stories of the ages make use of the same theme), but that the motivation is slight and the suffering is out of all proportion. In short, the confession story, if it runs to type, is **sentimental**—that is, the author has tried to stir the reader's emotions without knowing or caring **why** they should be stirred, and without showing exactly **what** emotions should be stirred. In such an instance as this, the author is attempting to create his suspense with emotion for emotion's sake and does not care where the emotions come from or whether they are appropriate to the characters and situation which are supposed to call them forth.

"But," some student may object, "some adventure stories are not sentimental because the characters are well drawn and properly motivated and the stories have a theme." Yes, that is true. For example, it is true of Dashiell Hammett's murder mysteries. But consider the eternal theme which emerges from the conflicts —"crime does not pay." There is nothing fresh about it. You cut your teeth on it in the comic books. Actually, with Hammett, as with other writers of mystery stories, the theme is merely a routine excuse for creating the suspense of action and violence. Their formula, then, is suspense for the sake of suspense.

In the study of fiction, therefore, it would seem that the focus of reader attention should be upon the theme of a story, since it is upon theme and upon the artistic presentation of theme that a work of fiction, under judgment, will either stand or fall. This is true, but to focus upon the theme of a story is easier said than done. Until you are an experienced student of fiction, you cannot, of course, do justice to a work of fiction by searching page one and each subsequent page for a theme, since in few works of art will the theme be literally stated for your convenience. The theme will emerge from conflict and will appear as the inseparable and unified product of character delineation, plot, point of view, tone (attitude of author toward his material,) and language (these last two items are often referred to as "style"). Thus, many a good potential student of literature may fail to become aware of the theme of a story during a first reading. Until you acquire critical experience, simply lose yourself in the story during your first reading; with your memory, search for theme of the story in the total conflict which the story presents. Re-read certain key incidents and study their conflicts for similar comments upon human experience. Ask yourself whether in each conflict the idea about human life that emerges is the same idea as that around which the fundamental conflict of the whole story is built. Check repeatedly with backward glances for additional evidence.

There are a few artistic devices which the writer uses to point up theme; and when you discover one of these tools in action, you know that you are in the presence of theme or very near it. One of these devices is **irony.** Irony is a way of, or an effect of, contrasting appearance and reality, expectation and actual outcome. Verbal irony speaks praise but intends blame, speaks blame but intends praise. Dramatic irony occurs when a character's words or actions show him to be ignorant of what audience —or readers—know to be true. It is ironic when a character, in hope of averting disaster, acts in a way that, "ironically," invites it. Irony may appear briefly, or it may form the very structure of a work of art.

Another of these devices is the use of symbolism. In certain words of literature an inanimate object—a house, a ship, an article of clothing—acquires by repeated mention a special importance, not just in advancing the plot but in directing the reader's attention to the central idea, or theme, of the work.

Let us assume that all of you have read **Huckleberry Finn** and are presently engaged in re-reading it critically. If you have become accustomed to exercising your critical insight into a work of art, what are you becoming aware of in the re-reading of this novel—a novel that in the past you have probably regarded as about as simple and themeless a piece of fiction as you have read? Observe as you re-read, how all the conflicts of the various adventures of this **picaresque** novel point up the same idea.

First of all, Mrs. Watson, the owner of Nigger Jim, is continually picking at Huck's faults, making his life miserable in the name of Christian duty and charity, painting such a bleak picture of the paradise she vows Huck will miss that Huck hopes that he **will** miss it. Now, Huck knows that he is ignorant and "low down" and must believe all she says, but his feelings, in spite of his judgment, are that she is not a charitable woman . . . Again, Huck's father, a worthless drunkard and worse, hearing that Huck has six thousand dollars, returns to claim a "father's due." He berates Huck for going to school, learning to read, and improving himself in any way. He, who has never been a real father, demands respect and profit of a son he has neglected and deserted, and Huck's mind accepts the "judgment" of the "father," though his emotions rebel against both . . . In his relations with Jim, Huck's mind and heart are at odds over whether he should be helping Jim escape from slavery. He has been taught that nothing is so "low down" and criminal as a slave stealer, and he believes it. Indeed, so conscience-smitten does he become that he leaves the raft, on one occasion, to turn Jim in, but his affection for Jim will not permit the betrayal. Finally he decides he will "go to hell" for Jim if necessary. He knows that he is "low down." He knows that he is wrong, for he has been taught how to regard a slave; but his feelings defy reason and instruction. They clamor in Jim's behalf. Huck's feelings are that it would be inhuman to betray good old Jim . . . In the case of the Grangerford-Shepherdson feud, Buck Grangerford is Huck's instructor in the virtues and justice of feuding. Huck cannot doubt, for Buck—who regards multiple, wanton tragedy as the normal way of life—has told him how people must conduct themselves; yet Huck's feelings are those of the reader—that feuds are wrong—especially as he looks for the last time upon the dead, boyish face of Buck . . . Then, finally, Tom Sawyer, who collaborates with Huck in the rescue of Jim, complicates a simple project with a thousand romantic bits of foolishness drawn from romantic fiction at large. Huck's feelings are that the complications upon which Tom insists are unnecessary and impractical, but Tom has the authority of romantic tradition and the printed page behind him so that poor, ignorant Huck must accept his judgments.

Now, from each of these conflicts there emerges the same idea, and you should find no trouble in putting it into words. The conflict in each instance is between what Huck has been taught to be true and what he feels to be true; so, of course, the theme is that in human life or society there is a vast difference between appearance and reality.

Huckleberry Finn, whose language is that of the river but whose heart is innocent, is perfectly designed to show the world's hypocrisy in startling relief. He is ignorant and superstitious and has been taught more wrong things than right, but his instincts are sound and his heart is honest. Fortunately, he usually follows his heart to the reality instead of his mind to the appearance. Thus, theme is inseparable from character delineation—as, of course, it is from all other elements of a work of art.

Observe that the tone, that is the attitude of the author toward his materials is ironic. From beginning to end Huck reveals by words and actions that he is ignorant of that which the reader knows to be true—that Huck's regard for the appearance of a thing is wrong and that his conflicting feelings for the reality are right. So grim and startling are the "appearances" at times that you may be certain of the savage bitterness with which Twain regards the ignorant folly, the dishonesty, and the brutality of human society. In this light, you may see that irony, appearing in every conflict of every adventure as it does, forms the very structure of the novel.

Even in the symbolism there is irony. Consider the fact that Huck and Jim are floating down with the current of the great river on a raft. They must keep traveling downstream, since they have no power to move the raft upstream and thus retrace any of their course. Thus, seeking freedom for Jim, they flow deeper and deeper southward into slavery. If the great river is a symbol of life, then symbolism here points up theme again; for the appearance is escape for Jim, but the reality is more certain slavery.

It is, of course, impossible to separate the contributive sources of theme from a story, since the theme is the unifying force of structure and the end of all artistic coming-together. But it is critically convenient to speak of the different elements of a story as if they **could** be isolated for studious inspection.

Fiction, as you must realize by this time, is the representation of an author's way of looking at life, even as is an essay, drama, poem, or sermon. But the author of fiction, if he be a writer of any real consequence, has more than ideas which he wants to communicate; he has feelings about life which are inseparable from his ideas. His theme, as a consequence, combines idea and feeling. So the student who begins his study of literature with the statement, "I don't like literature; I like life," may discover that literature is a part of life, concentrated and interpreted so that all other parts of his life assume an added interest.

Mr. Hitt's suggestions may be used in teaching the novel as well as in teaching the short story. Additional suggestions for teaching the novel may be found in this guide under other periods: **Huckleberry Finn** under "Growth and Conflict" and **The Rise of Silas Lapham** under "Time of Changes." Adventures gives a helpful "Guide to Reading the Novel," pp. 130-140.

Although America was the leader in developing the short story, pupils should be aware that they must turn to England for the early development of the novel. Reports may be used for this early history of the novel. In studying literature of the different chronological periods in America they see a pattern, also, in the development of the American novel.

Most of the novels will be read outside class, with an intensive study of one or two in class. The teacher should guide the pupil in his outside reading. The ideal method, of course, is to keep each pupil reading at his own rate and level. "The Recommended Reading List" is a helpful guide as well as are lists within texts.

MODERN NONFICTION

When we find current periodicals filling the pages with essays, articles, book and drama reviews, speeches, editorials, and biographical material, we realize reading tastes in America are changing. In the past, perhaps the fiction section of an anthology was the worn section, whereas the essay and biographical sections were the clean segments. Biographies written before the twentieth century were usually boring (Boswell's **Life of Johnson** is an exception), but twentieth-century biographers use methods of the fiction writer to make their biographies interesting: incident, conversation, suspense, and climax. Thus we have a new form—fictionalized biography. The modern autobiography (pupils may have already had experience with **Franklin's Autobiography**) has given a new outlet to expression, partly because of war, which has brought such unusual experiences to many that they have tried to perpetuate their lives in print. Today the biography and autobiography are giving competition to the novel.

Pupils should recognize biography's contribution to the understanding of our country's past. Surely Carl Sandburg's **Abraham Lincoln** and Douglas Southall Freeman's **George Washington** are excellent examples to use for this understanding.

Pupils have had a tendency to complain that the essay is dull, or difficult, or archaic; and since it has no plot, its form is hard to analyze. Jerome Carlin, head of the English Department in Fort Hamilton High School, Brooklyn, in an article "This I Believe—About the Essay" gives specific suggestions for teaching the modern essay in **English Journal,** XI (September, 1964), 403-411. He says that pupils are interested in dating, automobiles, flying, sports, comics, money, college, and even high school, topics of essays in today's textbooks. Dr. Carlin says that there is something for every taste and interest in the modern essay, which in newspapers and magazines goes by the name of article, feature, department, or column. By the same token every level of reading may be found among essays—levels of reading difficulty ranging from that of **Boy's Life** to that of the **Atlantic.**

Matters of form, according to Dr. Carlin, should not be overlooked (formal, informal, personal, familiar, descriptive, reflective, philosophic, critical, abstract, factual), but interest should first be stimulated by a question, such as "What do you think of the practice followed by many colleges in giving valuable scholarships to inferior students who are good athletes?" Then the essay should be studied for what it has to say on that subject. After consideration has been given to what the author has to say, pupils may next see how it is said. They may look for answers to these questions: How did the author organize his ideas? What are the characteristics of his style? Give examples of statements that are particularly appealing or forceful. What does this author do that you can put into practice in your own writing?

Pupils soon become aware that essays have something to say about any special interest they may have, and that they may improve their own writing by studying essays. They may also become better-informed persons.

They may observe that the essay relies on personality, whereas the article is concerned with information and facts, but most of the examples of nonfiction in magazines blend the elements until most people do not try to distinguish between the two.

If the essay study begins with E. B. White's "From Sea to Shining Sea," the teacher may first arouse interest in the essay by asking if the pupils have read Steinbeck's **Travels with Charley.** There will be some who have and others who have not. A discussion may follow, with pupils telling that Steinbeck and his poodle, Charlie, left from the New England section, went on through the mid-western states to the West, back through the southern route to New Orleans and finally on to the Northeast. They may recall some interesting experiences that Steinbeck had. Then in the first few paragraphs of "From Sea to Shining Sea," pupils will immediately notice resemblances between this selection and Steinbeck's story. They may notice the informal style, humor, subtle wit, and keen observation of people and things.

They may continue with other essays, noticing the use of the narrative element in Dorothy Canfield's "Nothing Ever Happens," the interview method in Childers' "A Boy Who was Traded for a Horse," sensitive perception and gift of words in Thomas Wolfe's "Circus at Dawn," the use of anecdotes to support general statements in Dobie's "The Heraldry of the Range," the special words and method of argument in Krutch's "Conservation Is Not Enough," and relation between the author's personality, his simplicity of language and important ideas in Eisenhower's "An Open Letter to America's Students," and special powers of a novel and ways to criticize movies in Schulberg's "Why Write If You Can't Sell It to Pictures?"

Before beginning the study of the biographical material, pupils may discuss ways biographies differ from novels of fiction. They, of course, will mention that even though the writer of fiction may base his story on an actual happening, he does not have to abide by facts, as does the biographer. This limitation imposed on biographies and historians tends to give pupils the idea that biographies must be cut and dried. The pupils should understand, moreover, that after the facts have been presented, the task of interpretation remains, and this interpretation puts biography into the field of literature. This interpretation gives the biographer the same task as that of the fiction writer. The fiction writer, however, arranges his material according to the theme he has chosen, whereas the biographer has to find what the theme—the "meaning" of the life—is. The arrangement of material will depend, however, on his interest in the subject—this may be his interest in character and personality, his interest in how the subject represented the age, or in what kind of man he was.

The pupils, of course, are familiar with Lincoln. They, perhaps, have already studied "The Gettysburg Address" and are interested to know more about the invitation and the giving of the speech. "Lincoln Speaks at Gettysburg" may be used for the first biographical study. Some pupils will be interested to read further in Sandburg's **Lincoln.**

"Washington Attacks at Trenton," "First Through the Grand Canyon," Cornelia Otis Skinner's "The Family Trade" (acting) should furnish excellent biographical material for further study.

MODERN POETRY

Some teachers approach the teaching of poetry with an apologetic attitude, since they feel that many pupils, particularly boys, are indifferent to the study of poetry or are prejudiced toward it. Sometimes, however, the very slowest pupils in class are the ones who at the end of the year express an appreciation for what they have learned about reading and enjoying poetry. It is very difficult for a teacher to know just how to teach poetry. He must be careful not to put so much stress on imagery, tone, verse patterns, and rhythm that the enjoyment will be lacking. Many pupils, on the other hand, seem to enjoy poems much more when they become conscious of the various poetic devices or of the poet's art. The teacher has to "feel" his way with the particular group being taught.

The teacher may find help in an article by Gerhard Friedrich, head of the English Department at Cedar Crest College, Allentown, Pennsylvania ("A Teaching Approach to Poetry," **English Journal,** XLIX (February, 1960), 75-81. Some suggestions from the article follow. Mr. Friedrich warns that even though the child responds naturally to rhyme and rhythm, the first great danger in teaching poetry is that we develop within our pupils inadequately an awareness of different rhythms and different kinds of rhyme schemes. He suggests that pitiful is the college freshman who opens a discussion by saying that the poem is iambic pentameter, that it has fourteen lines with rhyme abab, etc., and is a sonnet. He thinks the memorizing of literary terms and their definitions and the ability to spot certain poetic devices, as alliteration and onomatopoeia, are in themselves a deadening way of studying poetry. The teacher, on the other hand, should strive to make the student relate his increased knowledge of versification to the specific effect or purpose of the particular poem. Mr. Friedrich warns of a second fallacy, that concerns the child's love of a story or a story told in verse, whether good or bad verse. Pupils may be asked to write in straight prose and in what they regard as poetic prose. This exercise may lead to their discussing what constitutes the poetic element and what it is good for, anyway. He warns against a third danger, memorizing for appreciation and especially the reciting of the memorized verse. He thinks that the child's delight in memorizing some verses will become drudgery if utterly replaced by discipline. A fourth warning has to do with the teacher's belief that the child will respond to the teacher's preferences. They may respond to one type of poem more readily than to another; they may also discover meanings that have escaped an able teacher.

This professor advocates intensive rather than extensive study of poetry, especially since close literary analysis is a method used in the Advanced Placement Examinations of the College Board. He feels that the analysis should not be a summary of the story-content. It should rely upon the form to help determine what the poem communicates.

To begin the poetry unit, the teacher may quote definitions of the term **poetry** given by various poets. He may begin with Frost, since most pupils are somewhat familiar with him:

> "A living poem begins with a lump in the throat—a home-sickness or a love-sickness. It is a reaching out toward expression, an effort to find fulfillment. A complete poem is one where an emotion has found its thought and the thought has found the words."

The next quotation is from A. E. Housman:

> "I can no more define poetry than a terrier can define a rat, but I think we both recognize the object by the symptoms which it provokes in us."

Coleridge gave these definitions:

> "Prose": words in their best order.
> "Poetry": the **best** words in the best order.

Matthew Arnold said, "Poetry is simply the most beautiful, the most impressive, and the most effective mode of saying things."

Untermeyer in **Pathways to Poetry** gives the following distinction between prose and poetry:

Prose	Poetry
1. No regular beat; no pronounced rhythm.	1. Definitely measured; strongly rhythmical.
2. No particular shape; the unpatterned paragraph is the unit; loose in design.	2. Definitely measured; the line and strictly marked stanza make the pattern; condense and concise.
3. Usually low in pitch and conversational in tone.	3. Usually sharply accented and thrilling in tone. Concentrated and, therefore, intense.
4. Responsive to facts; informative in purpose.	4. Responsive to feelings; emotional in effect.
5. Plain and precise.	5. Imaginative and suggestive.

Pupils may be aware as they examine their poems that poetry possesses the following characteristics (Mr. Hitt lists these in **Learning to Study,** the Baylor School for Boys, Chattanooga, Tennessee, pp. 72-81):

1. Poetry is exact. (The same thought and feeling cannot be expressed in any other words or in any other combination of words.)
2. Poetry is intense. (The use of figurative language is evidence of concentration and intensity.)
3. Poetry is significant. (The poet provokes the reader to think and feel and arrive at his own answers. Poetry contains judgments on human values.)
4. Poetry is concrete. (The poet thinks in images; he sees his thought.)
5. Poetry is rhythmic. (Poetry depends for an important part of its effect on the metrical skill of the poet and his skill in combining sound effects.)
6. Poetry is formal. (There is form or architecture to poetry, even to free verse, that prose does not have.)
7. Poetry is complete. (If all the qualities mentioned above come together to provoke within the reader an emotional or intellectual response to a recreated human experience and if none of these qualities may be separated from the unity of the total impression, then, poetry is complete.)

Although there are countless selections from which to choose, pupils usually enjoy the major poets Robert Frost, Edgar Lee Masters, Vachel Lindsay, Elinor Wylie, Stephen Vincent Benet, Sara Teasdale, Carl Sandburg, and Edna St. Vincent Millay. They may make comparisons, using especially Whitman, Frost, and Sandburg.

The following suggestions are taken from **English Language Arts,** Public Schools, Montgomery County, Maryland, pp. 28-29:

1. Read "Richard Cory" to determine how people are so often deceived by external appearances.
    a. Discuss what might have been lacking in Richard Cory's ideals.
    b. Locate phrases which indicate how people felt about Cory. What effect is produced by having Cory seen through the eyes of the people?
    c. Paraphrase lines thirteen and fourteen to show that you understand the significance of the people's feelings.
    d. Discuss how the quiet mood is produced. Is it effective?
2. Read "Lucinda Matlock" to determine what personal values made Lucinda feel her life was well-lived.

    Compare Masters' view of life in this poem with Wilder's view in **Our Town.** In what way is their subject matter alike?
3. Read "Mrs. George Reece" to discover what principle guided her life. Discuss whether you feel Mrs. Reece is flattering

herself too much in her achievement. Does she resent the position in which she was placed by her husband's fate?

4. Read "George Gray" to find what would have given real meaning to his life.
    a. Discuss how George evaded real experiences in living.
    b. Write a paragraph indicating evasions with which you might be tempted and how these might prevent mature development.

Evaluating Activities (May include poetry, novels, drama, etc.)

1. Summarize from at least three selections you have read, the forces that help set ideals by which men live.
2. Narrate a conversation between a romantic and a realistic author in which each defends the technique in one of his novels as a method of presenting life.
3. Possible test questions.
    a. Discuss characterization in several of your readings in terms of "... it is the curse of prosperity that it takes work away from us, and shuts that door to hope and health of spirit."
    b. Discuss how several authors point up the significance of everyday activities in life.
4. Prepare a short oral report on a play or novel read as supplementary reading. Stress the ideals by which people live.

Resources

Required Readings

Henry, O.	The Gift of the Magi	short story
Longfellow	The Arsenal at Springfield	poem
Masters	Spoon River Anthology (excerpts)	poem
Robinson	Richard Cory	poem
Steinbeck	The Leader of the People	short story
Wilder	Our Town	drama

Those readings from which choices should be made

Cather	My Antonia	novel
Hawthorne	The Scarlet Letter	novel
Holmes	The Chambered Nautilus	poem
Howells	The Rise of Silas Lapham	novel
Shakespeare	The Merchant of Venice	drama
Wharton	Ethan Frome	novel

Supplementary Readings

Commager	Lee as a Young Man	biography
De Kruif	Walter Reed	biography
Goss	Evening and Morning Prayer	short story
Hagedorn	Prophet in the Wilderness, The Story of Albert Schwietzer	biography
Holt	George Washington Carver	biography
Keller	The Story of My Life	biography
Sandburg	Abe Lincoln Grows Up	biography
White	The Riverman	short story

MODERN DRAMA

Most pupils at this grade level are interested in plays. Radio, television, school plays, Front Street Theater, the Little Theater, and Shakespearean Festival have all helped stimulate this interest. Some pupils in class are also in a speech class, where they perhaps study the history of drama and participate in staging plays. These speech pupils may be interested in reviewing, for the class, a brief history of drama, beginning with Greek drama, continuing with early drama in England starting within the church, continuing into the Elizabethan Period (Shakespeare, Marlowe, and Jonson), stopping perhaps with Goldsmith and Sheridan and finally reaching the Celtic Revival in Ireland (to show that the Abbey Players, for example, helped stimulate interest in formation of theater groups in our own country). They may mention that early Americans loved the play; even Colonial Puritans presented drama under the title "moral dialogues." Southern colonies had theaters before the Revolution, and traveling companies of actors rode the stagecoaches and canal boats to take their plays to the Western settlements. Theaters were also built on river boats.

Pupils should remember that even though drama is written to be staged, a play is a story, and, therefore, skills developed in reading fiction will help in reading a play. Since the play is written to be staged, dialogue is most important. Pupils may enumerate functions of dialogue such as the following:

1. Dialogue identifies characters—it gives clues to the character's nature.
2. Dialogue reveals the relationship of the characters to one another.
3. Dialogue carries the story along.
4. Dialogue stimulates the audience to emotions and ideas.

Although pupils in the eleventh grade study American literature, they should be encouraged to continue from year to year their reading of Shakespearean plays. They may choose ones that are not used at the other grade levels and may have reports and panel discussions in connection with the drama unit.

Most teachers probably prefer to use Wilder's **Our Town** for intensive class study, since it seems to be one of the most popular and best-loved plays in our contemporary drama. Pupils always enjoy taking parts and reading this in class. Since there is no scenery, a stage-like arrangement may be prepared at the front of the room where the action takes place.

Pupils should observe that characters are excellently blended. The mothers, Mrs. Webb and Mrs. Gibbs, are "typical," but they are not alike. The fathers, both intelligent men, are contrasting studies of the same type. They should be aware that even though Wilder presents a little community, he is also presenting an entire human community from which the audience is expected to learn something about itself. They may observe that the play is actually a trilogy, made up of daily life, love and marriage, and finally eternity; that it is concerned with the continuing cycle of life.

The brighter pupils may see in the stage manager a resemblance to the chorus in Greek plays. Also the simplicity of the setting resembles the Greek play, and in a sense, there is the tragedy, according to the Greek definition, with Death the agent of fear.

The following suggestions for teaching **Our Town** are taken from **English Language Arts, a Guide,** Public Schools, Montgomery County, Maryland:

OUR TOWN

1. Listen to the teacher give some background for this American play. Take notes as he discusses the unconventional features of this drama.
    a. Read carefully the preliminary stage directions.
    b. Discuss the advantages of a stage free of sets and numerous properties
2. Make note of the teacher's explanation of the unusual role of the stage manager and the functions he serves.
3. Note suggestions on use of imagination in reading drama in the film, **How to Read Plays.**
4. Read the first act silently to note the daily activity in the lives of two ordinary families.
    a. Note stage business. Prepare given parts for oral reading.
    b. Cite passages which clarify the role of the narrator, i.e., as a stage technician, as an agent of transition of time and place, as an interpreter of the action of the play.
    c. Write a short paragraph to show why Wilder parallels the lives of the Gibbses and the Webbs.
    d. Discuss this play as one of action. How is it unlike other plays? Does Wilder suggest future action for the next act?
    e. Discuss how Wilder makes the audience feel it is part of the play.
5. Read to discover how the second act supports the author's purpose of the play.
    a. Discuss Wilder's treatment of the trivial and prosaic in life, i.e., on homework, on walking home from school, on household duties.
    b. Discuss what commentary Wilder makes on life in:
        (1.) Emily's and George's hesitation before the wedding ceremony.
        (2.) Mrs. Soames' interpolations and appearance at the wedding.
6. Read Act Three to determine Wilder's concept of death.
    a. Compare Bryant's view on death in "Thanatopsis" with that of Wilder. Compare the expression (mood, vocabulary, etc.) used by Bryant with that of Wilder in the Stage Manager's first speech. Is this speech poetry?
    b. Select speeches in which the Stage Manager is both objective and subjective. Discuss how this is at variance with character development in the conventional drama. Are the characters as well developed as a result of Wilder's technique as they would be in conventional drama?
    c. Discuss the perspective that the dead have which would give the living a fuller appreciation of life. Cite incidents which support your ideas.

7. Refer to library research sources, i.e., Cheny, **The Theatre: Three Thousand Years of Drama**, to discover what use the ancient Greeks made of the chorus in the theater.

   Write a comparison of the Greek chorus and the Stage Manager in **Our Town.**

8. Write vivid adjectives for five major characters.
   a. Compare your list with those of other class members in a discussion. Be able to justify your choice of adjectives with incidents from the play.
   b. Decide which adjectives are most apt in delineating the characters.

9. Draw sketches of several of the characters showing them in their familiar daily activities. (For the artistic.)

BASIC LEVEL

Pupils in this group may find interesting cartoons by Bill Mauldin or James Thurber. It may be possible for them to use some of the cartoons on the bulletin board. There are usually pupils in this basic group who are in art and shop classes. In connection with the study of the short story, they may do an attractive bulletin board. Hot rod discussions will no doubt follow the reading of Mauldin.

These pupils may enjoy reading and reporting on an article by Mrs. James Thurber in the July, 1964, issue of **Ladies' Home Journal.** In the article she tells about Thurber's loss of eyesight. On his dog cartoons, she would add the nose and eyes because of his poor eyesight. His spirit, however, seemed quite unusual; he continued to keep his sense of humor. Someone may report, also, on "The Night the Bed Fell."

Pupils may do character sketches of both the boy and Pete in "Two Soldiers." They should be interested in the locality, since Memphis is involved, and this interest may stimulate a discussion of localisms.

From Steinbeck's "Flight" they may discuss the knife as a basic element in the story.

From Stuart's "Split Cherry Tree," pupils may sum up Davy's evening chores, give advantages in his working hard, and compare his chores with those they are expected to do. Since Stuart brings his own experiences into most of his writing, pupils may enjoy further reading of his selections. They may read from the short story collections **Head o'W- Hollow** and **Men of the Mountains** and his autobiography **Beyond Dark Hills.**

Pupils in this group may enjoy a review of short stories by a "clues" contest, clues to characters or plot or situations. The student reads his clue, and another gives the correct answer.

They may review vocabulary by writing original sentences, using words they have learned during the unit.

They may, after reading "From Sea to Shining Sea," try writing about cars, houses, classrooms, etc., by giving them personalities: "My car is a tired old Buick that hangs its head down between its cauliflower ears."

After reading "Circus at Dawn," by Thomas Wolfe, pupils may search for words that appeal to the senses, list them, and use the dictionary to distinguish the exact meaning of each.

Slow students may enjoy Dobie's "The Heraldry of the Range." The boys may make reports on cowboy equipment or clothes.

The artists in the group may make sketches, after studying "The U.S.A. from the Air." These may include New England landscape, the crowded East Coast area, the Dakota stubblefields, and long stretches of railroad and highway across the West.

From biographical material, these pupils may describe the picture they have of Lincoln from reading Sandburg's **Lincoln.**

They may write sentence summaries to show ideas gained by reading nonfiction selections.

In the study of poetry, selections should be chosen that are not too difficult for this group. They may write sentence summaries, do extra reading in light verse, and read some of the ballads in Sandburg's **Songbag.** They may write precis of poems. With the teacher's help, they will enjoy some of Frost's poems, such as "The Pasture," or "Mending Wall," and "Death of the Hired Man." They may write a short theme on whether or not they would have liked for Frost to come to their school to read poetry to them and tell why or why not.

These pupils should be encouraged to read simple plays, perhaps one-act plays, and novels. The teacher and the librarian may guide them in their selections.

STANDARD LEVEL

In addition to activities already suggested, pupils in the standard group, from their reading of "Of Missing Persons," may develop a discussion on these questions: How much is one affected by circumstance? In what ways do people sometimes find escape?

From their reading of "Early Marriage," they may discuss how methods of characterization are well demonstrated.

They may develop an oral or written discussion, after studying Faulkner's "Two Soldiers," to show that the story illustrates courage, honor, hope, pride, compassion, pity, and sacrifice. (They may need help from the dictionary to distinguish between **pity** and **compassion.)** If there are few difficult words in this selection, pupils may show how this fact is related to the point of view.

Pupils may enjoy comparing "The Devil and Daniel Webster" with Irving's "The Devil and Tom Walker," as to subject matter and style. Some may report on "By the Waters of Babylon," written eight years before the first atomic explosion. They may also give a report on Daniel Webster from reading Kennedy's **Profiles in Courage,** to add interest in prophecies the devil made for Daniel.

In the study of Steinbeck's "Flight," pupils may show how setting is an integral part of the story. Pupils may do research concerned with Steinbeck's life to show why he was particularly interested in the Mexicans. The class will be interested in a report on **Travels with Charley.**

After reading "The Secret Life of Walter Mitty," pupils may develop a discussion showing Thurber's insight into human behavior. They may write a brief short story about a high school student. The real-life sequence should be commonplace and typical, but imagination can run wild in the daydream.

There may be panel discussions and individual reports centered around Hemingway. One pupil may be responsible for information about factors in his life that perhaps influenced his works. Selections may be chosen from **Moveable Feast,** showing phases of his life in Paris. Other pupils may give critical reviews of Hemmingway's novel. In connection with **The Old Man and the Sea,** they may turn to Edward Weeks' "Hemingway at His Best," for comments concerning this particular novel. They should observe the no-plot idea in "Old Man at the Bridge," noting its power to illuminate character and situation. They should observe sentence length, vocabulary, and general economy of expression, since many modern writers have been influenced by his style.

When considering "Split Cherry Tree," a lively discussion should develop concerning misunderstandings between high school pupils and their parents. What can young people do to avoid misunderstandings with their parents? These pupils may enjoy drawing up a code for better relations, balancing responsibility between generations.

Pupils may compare Daly's success in writing familiar events to Jesse Stuart's.

From short stories studied, they may choose the character they would most enjoy having for a neighbor.

The teacher should encourage pupils to read supplementary biography while studying nonfiction. They may write essays of their own by trying methods used by different writers. They may write, for example, about incidents to put over a point by the method used in "Nothing Ever Happens." They may describe people in pictures by using friendly and unfriendly terms.

After reading "A Boy Who Was Traded For a Horse," pupils may discuss the interview method, deciding what elements or factors make up a purposeful interview. They may use examples for television, such as reporters interviewing delegates to the national conventions.

They may enjoy comparing "The Heraldry of the Range" with a selection from "The Advancing Frontier" or "The Postwar West."

Most of these students are quite conscious of getting accepted by colleges. "An Opening Letter to America's Students" may provoke an interesting discussion as to why it is becoming more difficult each year to gain admission to the college of their choice. The teacher may have excellent articles which she has collected and which she may share at this time.

Pupils may search for effective words and phrases in book reviews. They may bring to class what they consider excellent reviews from **Atlantic** or **Saturday Review** and explain why they are excellent. Using methods found in magazines, they may write reviews of their own.

In "Washington Attacks at Trenton," pupils should notice Freeman's use of **probably, doubtless, perhaps** to let the reader know that he is filling in the scene with interpretations of his own.

Pupils may bring to class interesting articles about Robert Frost. Many articles are available, since his death occurred not long ago. They may have accounts of his reading his poem at President Kennedy's inauguration. He was considered a poet laureate of America. They may develop compositions from this study of Frost and his poems, such as "Ideas about Life and People Expressed or Implied in Frost's Poems." They may discuss his use of New England localisms. They may compare Frost with Sandburg or with Whitman. From

"Mending Wall," they may discuss whether or not Frost thinks following tradition is a good idea.

These pupils may do an analysis of Vachel Lindsay's "The Leaden-Eyed" and compare it with Markham's "Man with the Hoe."

Pupils may give reasons for the popularity of **Our Town.** They may discuss methods used by the author for making it realistic. They may develop a discussion of character change or character development.

Additional plays and novels should be read, with guidance from the teacher and the librarian.

ADVANCED LEVEL

As the pupils at the advanced level study the Modern Period, there is no end to assignments, both challenging and creative, that they may do. They should be encouraged to write essays of all types, poems, and short stories. The best of these may be used for publication in the school literary magazine.

They may discuss topics of a more complicated or controversial nature than those discussed by the pupils at the other levels. In their study of Faulkner's "Two Soldiers," for example, they may discuss Mississippi poverty and tie it in with present problems. There may be panel discussions and individual reports on Faulkner's life and certain works (the teacher may guide in the choice), including novels and short stories. They may bring to class magazine articles and pictures concerning his life and work.

Pupils in this advanced group should do interesting discussions involving the idea of selling the soul to the devil, as has been suggested in connection with Irving's "The Devil and Tom Walker."

After reading Steinbeck's "Flight," these pupils may write a composition justifying the tragic outcome. Pupils may give critical reviews of novels by Steinbeck. Some may discuss his **Travels with Charley,** agreeing or disagreeing with his attitude toward present problems in the South, particularly in Louisiana.

In their study of "Split Cherry Tree," these able pupils may evaluate the outcome for its soundness and realism.

They should be able to have an interesting discussion growing out of "The Secret Life of Walter Mitty." They may write on this topic: "Fantastic daydreams often compensate for frustration and arrogance in real life." They may also refer to Michael Fessier's "That's What Happened to Me."

Most of the pupils in this group are already acquainted with Hemingway. They may do individual reports and panel discussions, including short stories and novels. (The teacher may advise as to selection.) One or two pupils may choose certain selections from **Moveable Feast,** showing traits of Hemingway and his associations with other writers in Paris (Fitzgerald and Joyce, for example). Some may give critical reviews of **The Great Gatsby** and **Portrait of an Artist as a Young Man.** It is interesting to see Hemingway's comments on the other writers of the time. They should be able to discuss symbolism in "Old Man at the Bridge" as well as in **The Old Man and the Sea.**

They may read autobiographical material concerned with Jesse Stuart and develop a paper showing how certain writings relate his own experiences.

From a study of Bradbury's "The Pedestrian," pupils with scientific minds may make interesting contributions that have to do with automation or the psychological phenomenon called regression.

They may make a detailed structure of Krutch's argument in "Conservation is Not Enough." They should observe that he quotes authorities and includes quotations from other writers. Some of these pupils may look up Burns' "To a Mouse," giving an analysis to the class.

After reading "An Open Letter to America's Students," advanced pupils may discuss why Mussolini and Hitler were able to lead the young people of their countries into the vicious movements that brought disaster to the whole world. They may also include Castro in this discussion. They may discuss how they themselves can build up defenses against ever being swept into such a movement.

These pupils may do rather technical studies of book reviews in magazines such as **Atlantic** and **Saturday Review.** They may decide what elements should be included and then try to write reviews of their own, using standards they have selected.

Many pupils in this group may be interested in further reading of Sandburg's **Lincoln.** They may analyze qualities that made Lincoln a national hero. They may develop a comparison of attitudes toward the office and practices related to it with those of the present day.

In connection with "First Through the Canyon," pupils may discuss the topic of why men invite hardships and probable risk of their lives in such exploration as Powell's. The exploraof the Antarctic is a contemporary example, as are expditions into space that are being made by our astronauts.

Turning to poetry, pupils at this level may desire to include in their reading such poets as Marianne Moore, William Carlos Williams, E. E. Cummings, and Wallace Stevens, but they may concentrate on Millay, Frost, and Sandburg. They should write poems of their own, perhaps including attempts to write different types. These may be entered in contests or used in the school's literary magazine. They may study chapters from Louis Untermeyer's **Doorways to Poetry** and Lawrence Perrine's **Sound and Sense** and apply principles learned from studying these chapters to their own analyses of poems.

They may develop discussions, such as the following:

1. Show what Frost meant by the quotation "Writing free verse is like playing tennis with the net down."
2. Give evidence that both the outdoor world and human companionship are important to Frost's enjoyment of rural life.
3. Compare and contrast Frost and Sandburg, showing particularly Frost's interest in rural New England and Sandburg's interest in urban life.
4. Do Frost and Masters agree in attitudes toward writing free verse? Choose selections to discuss in order to defend your position.
5. Compare Alan Seeger's "I Have a Rendezvous with Death" with the poem "An Irish Airman Foresees His Death."
6. Apply "Abraham Lincoln Walks at Midnight" to modern times.
7. Show that Edgar Lee Masters re-created an Illinois community.
8. Show that Edna St. Vincent Millay was a poet of beauty, love, grief, courage, humor, and cynicism.
9. Study some of T. S. Eliot's poems, with the teacher's help and with helps found in different reference books, doing analyses and making reports to the class.
10. Read and evaluate Benet's **John Brown's Body.**

Pupils in the advanced group should develop interesting papers from a study of **Our Town.** They may, for example, do research on Greek drama and compare **Our Town** with a Greek play. They may discuss the realism in **Our Town** and then write in dramatic form a typical happening in their own community (scene in their own home, at school, on the bus, at a football game). They should maintain a realistic tone and keep the humor good-natured. They may write opening speeches for the Stage Manager.

They may discuss changes that characters in **Our Town** undergo.

Pupils in this group should read and discuss some additional plays and novels. Plays may be selected from those of Eugene O'Neill, Maxwell Anderson, Robert Sherwood, or others by Thornton Wilder. Shakespearean plays should also be included.

Novels used for additional reports may come from Booth Tarkington, Edith Wharton, Ellen Glasgow, Dorothy Canfield Fisher, Willa Cather, F. Scott Fitzgerald, Thomas Wolfe, Sinclair Lewis, and others.

Vocabulary must not be overlooked at any time during the year. Pupils should make a thorough study of many new words that are found in their reading from day to day.

11th GRADE RECOMMENDED READING LIST NOVELS

EIGHTEENTH CENTURY

Brown	Wieland
Sims	Woodcraft

NINETEENTH CENTURY

Bellamy	Looking Backwards
Clemens	*The Adventures of Huckleberry Finn
	*The Adventures of Tom Sawyer
	*A Connecticut Yankee in King Arthur's Court
Cooper	The Deerslayer
	The Pathfinder
	The Pioneers
	*The Spy
Crane	*The Red Badge of Courage
Eggleston	*The Hoosier School Master
Ford	Janice Meredith
Hawthorne	*The House of Seven Gables
	*The Scarlet Letter
Hough	Covered Wagon

Howells	*The Rise of Silas Lapham
James	The American
Melville	*Moby Dick Typee
Richter	The Lady The Light in the Forest Sea of Grass The Trees The Town
Rolvaag	*Giants in the Earth
Wallace	Ben Hur

TWENTIETH CENTURY

Agee	Death in the Family
Atherton	The Conquerer Immortal Marriage
Boyd	*Drums Shadow of the Long Knives
Bristow	Celia Garth Jubilee Trail
Buck	*The Good Earth
Caldwell	Dear and Glorious Physician
Carroll	As the Earth Turns West of the Hills
Cather	*My Antonia *O Pioneers *Death Comes for the Archbishop Shadows on the Rocks *Song of the Lark
Chase	Edge of Darkness Lovely Ambition Mary Peters Silas Crockett Windswept
Churchill	The Crisis The Crossing Richard Carvel
Crabb	Dinner at Belmont Home to the Hermitage
Dodson	Away All Boats
Dospassos	Three Soldiers
Douglas	The Big Fisherman Disputed Passage Green Light Magnificent Obsession The Robe White Banners
Edmonds	*Drums Along the Mohawk
Ferber	*Cimarron *Giant *Show Boat
Field	All This and Heaven Too And Now Tomorrow
Glasgow	Barren Ground They Stooped to Folly Vein of Iron
Hemingway	*The Old Man and the Sea
Hersey	*A Bell for Adano The Wall
Jackson	Ramona
Johnston	To Have and to Hold
Kane	Bride of Fortune The Gallant Mrs. Stonewall Lady of Arlington
Knebel	Seven Days in May
Lancaster	Roll, Shenandoah
Lewis	*Arrowsmith Dodsworth *Main Street
Maddox	The Great Madam
Michener	Bridges at Toko-Ri
Mitchell	*Gone With the Wind
Morley	Haunted Bookshop Parnassus on Wheels
Noble	Woman With a Sword
Norris	Octopus
Page	Red Rock Tree of Liberty
Roberts	*Arundel *Northwest Passage *Rabble in Arms
Saroyan	Human Comedy
Stone	Immortal Wife Love Is Eternal President's Lady
Stuart	Hie to the Hunters
Tarkington	*Alice Adams *The Turmoil
Taylor	Travels of Jamie McPheeters
Turnbull	Bishop's Mantle Day Must Dawn Rolling Years
Warren	All the King's Men
Wharton	*Ethan Frome Age of Innocence

Wilder	*The Bridge of San Luis Rey
Wister	The Virginian
Young	So Red the Rose

SHORT STORIES

Bradford	Story Collection
Cable	Jean ah Poquelin Old Creole Days
Faulkner	Barn Burning A Rose for Emily
Ferber	The Afternoon of a Faun
Freeman	A New England Nun Story Collections
Harte	The Luck of Roaring Camp
Hawthorne	*The Ambitious Guest
Hemingway	A Day's Wait
Lewis	Travel Is So Broadening
Poe	*The Cask of Amontillado The Gold-Bug *The Pit and the Pendulum
Porter, K. A.	Flowering Judas Pale Horse and Pale Rider
Porter, W. S.	The Furnished Room *The Gift of the Magi The Last Leaf A Municipal Report
Steinbeck	The Red Pony
Stuart	Another April Clearing in the Sky
Thurber	The Night the Bed Fell
Twain	Jumping Frog of Caleveras County
Welty	Why I Live at the P. O.
Wolfe	The Sun and the Rain

BIOGRAPHY

Addams	*Twenty Years at Hull House
Andrews	Under a Lucky Star
Antin	The Promised Land
Baruch	My Life Story
Bok	*The Americanization of Edward Bok
Buck	My Several Worlds
Byrd	Skyward Alone
Cornell	I Wanted To Be an Actress
Eaton	Love Journey
Ferber	A Peculiar Treasure
Forbes	Paul Revere and the World He Lived In
Franklin	Autobiography
Garland	Son of the Middle Border
Garst	Jack London, Magnet for Adventure
Hart	Act One
Heiser	*An American Doctor's Odyssey
Horn	The Boy's Life of Robert E. Lee
James	Andrew Jackson The Raven
Keller	*The Story of My Life
Kelly	The Wright Brothers
Kennedy	Profiles in Courage
Lath	Alexander Hamilton
Lindbergh	We
Matsui	Restless Wave
Muir	The Story of My Boyhood and Youth
Pace	Clara Barton
Percy	Lantern on the Levee
Pupin	*From Immigrant to Inventor
Ravage	An American in the Making
Rawlings	*Cross Creek
Riis	*The Making of an American Americans From Other Lands
Risk	Syrian Yankee
Rourke	Davy Crockett
Sandburg	*Abraham Lincoln
Stuart	God's Oddling Thread That Runs So True
Terasaki	Bridge to the Sun

Vining	Return to Japan Windows for the Crown Prince
Washington	*Up From Slavery
White	Daniel Boone, Wilderness Scout
Ybarra	Young Man of Caracas

NON-FICTION

Allen	The Big Change Only Yesterday
Andrews	This Amazing Planet
Beals	Our Yankee Heritage
Bishop	The Day Lincoln Was Shot
Bowers	The Tragic Era
Bromfield	Malabar Farm Pleasant Valley
Brooks	*Flowering of New England *New England Indian Summer
Capers	Biography of a River Town
Carson	The Sea Around Us Silent Spring
Catton	The Coming Fury Mr. Lincoln's Army Stillness at Appomattox This Flaming Sword This Hallowed Ground
Chase	A Goodly Heritage
Clarke	Hawthorne's Country
Cooke	One Man's America
Dana	Two Years Before the Mast
Davis	No Other White Men
De Kruif	Microbe Hunters
Ditmars	Federalists Strange Animals I Have Known Trails of a Naturalist
Garrett	The American Story
Goldwater	Conscience of a Conservative
Irving	Alhambra Knickerbocker's History of New York A Tour on the Prairies
Keith	Land Below the Wind
Kimbrough	So Near and Yet So Far
McIlwaine	Memphis Down in Dixie
Macy	*Spirit of American Literature
Moody	Man of the Family
Muie	*Mountains of California
Paine	*Common Sense Rights of Man
Papashvily	*Anything Can Happen
Parkman	*Montcolm and Wolfe *The Oregon Trail
Perry	American Spirit in Literature
Rich	We Took to the Woods
Schachner	Alexander Hamilton
Schlesinger	Age of Jackson
Steinbeck	Travels with Charley
Thoreau	*Walden
Wecter	Saga of American Society
Wright	Cultural Life of the American Colonies

DRAMA

Anderson	*Winterset
Connelly	The Green Pastures
De Kruif	Yellow Jack
Gale	Miss Lula Bett
Gibson	Miracle Worker
Hansberry	Raisin in the Sun
Kaufman & Hart	Man Who Came to Dinner
Landswy	*Life with Father
McCullers	Member of the Wedding
MacLeish	J. B.
Miller	Death of a Salesman
O'Neill	Beyond the Horizon Long Day's Journey into Night
Rodgers	Oklahoma
Saroyan	The Time of Your Life

Schary	Sunrise at Campbello
Sherwood	Abe Lincoln in Illinois
Van Druten	I Remember Mama Bell, Book and Candle
Williams	The Glass Menagerie

ESSAYS

Benchley	Chips off the Old Benchley Inside Benchley
Brown	*Dying for Dear Old R *The Fifty-First Daragon
Cousins	Modern Man Is Obsolete
Day	Life with Father Life with Mother
Emerson	*Self-Reliance *Compensation *On Gifts
Forbes	Mama's Bank Account
Franklin	*Poor Richard's Almanac
Grayson	*I Entetrain an Agent Unawares
Holmes	*The Autocrat of the Breakfast Table
Hubbard	*A Message to Garcia
Irving	*The Sketch Book
Kimbrough	It Gives Me Great Pleasure
Morley	*On Doors *On Unanswering Letters
Roosevelt	*The Strenuous Life
Skinner	Our Hearts Were Young and Gay
Thurber	The Thurber Carnival One Man's Meat
White	*Mary White

POETRY

Benet	*John Brown's Body
Bryant	*To A Waterfowl *Thanatopsis
Emerson	*The Rhodora *Concord Hymn *Forbearance *Fable
Foster	*My Old Kentucky Home *Old Folks at Home
Frost	*Birches *The Death of the Hired Man *Mending Walls *The Road Not Taken
Holmes	*The Chambered Nautilus *The Height of the Ridiculous *Old Ironsides
Lindsay	*Abraham Lincoln Walks at Midnight
Longfellow	*Paul Revere's Ride *A Psalm of Life *Evangeline *Tales of a Wayside Inn *Song of Hiawatha *Courtship of Miles Standish *The Bell of Atri
Lowell	*Patterns *The Courtin'
Markham	*The Man with the Hoe
Masters	*Lucinda Matlock
Millay	*Renascence *Euclid Alone Has Looked on Beauty Bare
Poe	*Annabel Lee
Robinson	*Richard Cory
Sandburg	*Fog
Whitman	*Pioneers, O Pioneers *O Captain, My Captain *When Lilacs Last in the Dooryard Bloomed
Whittier	*Maud Muller *Skipper Ireson's Ride *Barefoot Boy *Snow-Bound

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* Recommended for college entrance examinations

ENGLISH 12

For those students who do not plan to go to college, the fourth-year English course is a terminal course and, therefore, a most important one. This group will need a "last look" at formal subject matter. For the prospective college students this year is also a crucial one. They will need a tightening of their skills, a review of their English work, and more advanced work in communication and expression according to Tressler, Christ, and Starkey in **Teacher's Manual and Answer Book, English in Action,** Course Four, Seventh Edition, p. 1.

During the fourth year of instruction the teacher should continue to keep in mind the goal of the language arts, which involves thinking, reading, communicating, and listening. He should strive to make the students aware of the interrelation of these skills by stressing the importance of observing, reading, listening, and thinking in writing themes, preparing a speech, or making a report.

COMPOSITION

During the senior year the work in composition is in general the same as that for the junior year, a review and a continuation of junior composition, with the focus still largely on the short expository and argumentative theme, but with practice in developing the longer theme. Matters of sentence structure and paragraphing will still require instruction by the teacher, but, by this time, the pupil, if he has been well taught in the preceding years, should write with sufficient maturity to enable the teacher to assign individual and self-directed remedial work in areas indicated and, thus, to be free to devote most of his attention to the larger and more creative aspects of the writing program. If such a level of maturity is attained, the practice in writing skills should culminate in experimentation with "creative" forms such as the personal essay, the writing of criticism, and perhaps the writing of the short story and verse. Since clear, effective expository writing is essential in nearly all college courses, this type should be stressed. Students should surely have practice in evaluating and writing critical analyses of certain selections in literature. Logical thinking and organization should be required. They should be encouraged to write poems, essays, and short stories for the literary publication, if the school has one. Since college professors seem to be about equally divided concerning whether or not to study and develop the research paper, this should be optional with the teacher. Certainly short library papers should be assigned from time to time and correctly documented. 1

Students in the twelfth grade are extremely interested in college methods and requirements. The teacher may attempt to impress them with Georgia Tech's "Checking the Theme" in **A Student's Guide to Freshman English,** prepared by the Committee on Freshman English of the Department of English, Georgia Institute of Technology.

Checking the Theme

1. Have I chosen a topic about which I have something interesting to say?
2. Have I limited my subject by deciding on the nature of my material, my audience, and my purpose and central idea?
3. Have I stated the central idea in a single declarative sentence which summarizes the theme and indicates my method of development?
4. Have I divided the central idea into appropriate sub-ideas, shown the relevance of each sub-idea to the central idea, and clearly indicated the division between these sub-ideas?
5. Have I followed my indicated method of development clearly throughout the theme?
6. Have I developed each paragraph by centering it on one sub-idea of my central idea? Have I arranged my paragraphs according to a logical plan? Have I provided for smooth and easy transition from one paragraph to another?
7. Have I made my sentences say exactly what I mean in such a way that the reader cannot possibly misunderstand my meaning? Have I related the sentences directly to the main idea of the paragraph? Have I arranged the sentences in logical order? Have I provided smooth and easy transition from sentence to sentence? Are my sentences grammatically complete and correct?
8. Have I used words that are clear, forceful, and fresh?
9. Have I proofread to be sure my spelling and punctuation are correct?
10. Have I followed all specified mechanical directions?

In addition to considering such matters of form and content, your instructor will insist that the work submitted be your own, that it be submitted on the day it is due, and that it completely fulfill the assignment.

BASIC LEVEL

The slow students, or those at the basic level, should be required to write, but topics should be simpler than those assigned the stu-

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1 Most of the ideas expressed in this paragraph are presented in "Syllabus, Suggestions to Teachers of the Courses in English," Chattanooga, Tennessee: Baylor School for Boys.

dents at the standard level. Refer to the discussions under "Levels" for the eleventh grade. Similar approaches may be made for the pupils of the twelfth grade. A slow pupil, for example, may write a composition in connection with the study of **Macbeth,** but the topic should be simple. He may discuss the most interesting character or the most exciting incident. After a Boswell-Johnson study and discussion, the slow pupil may write concerning this question: "Would you have enjoyed knowing Samuel Johnson? Why or why not?"

STANDARD LEVEL

The pupil at the standard level should strive to accomplish the goals discussed under "Composition" at both the eleventh and twelfth grade levels. His theme growing out of the study of **Macbeth** should be more thought-provoking than that for the basic students. He, for example, may develop a composition showing that Shakespeare, in **Macbeth,** accomplishes his purpose—to show the devastating effects of unrestrained ambition. His theme must show clear, logical thinking and presentation.

ADVANCED LEVEL

The advanced, or enriched group, should be able to write in a much more mature manner, using more complex topics and developing these topics by analysis, definition, comparison and contrast, and persuasion and argument. The advanced student may develop this idea after he has studied both **Macbeth** and **Paradise Lost:** Show that Milton's Satan and Shakespeare's Macbeth possess, to some degree, the same weakness that bring tragic results. Mechanical competence should be demanded, but logical thinking and manner of presentation should be the chief objectives.

Francis Connolly's **A Rhetoric Case Book** may be helpful in teaching principles of writing to the advanced group. Another excellent publication to use with the advanced group is **End-of-Year Examinations in English** for college-bound students grades 7-12, by the Commission on English College Entrance Examination Board, 1963.

Other suggestions for oral and written compositions are included in discussions under "Literature" for the twelfth grade and in connection with Advanced Placement courses.

GRAMMAR AND RHETORIC
BASIC LEVEL

By the time the student reaches the twelfth grade, he should have an understanding of grammar, but standardized tests in English usually show a range among students in the twelfth grade from about 3 or 4 percentile (or lower) to the top 99 percentile. It is easy to recognize, then, one of the major problems of the English teacher. He always has, among his students, those who cannot write a decent sentence. They write fragments for whole sentences, begin sentences with little letters, run sentences together, or separate them with commas. They put a period after the title of the composition (where it does not belong) but leave it off at the end of the sentence. The same students are usually the ones (there are exceptions) whose papers are not neat: the papers are not folded correctly, the name is written on the wrong side, the writing is illegible, and there are big blurs where they have marked out without recopying. Usually these same students cannot spell; for example, some who have read a "pome" (poem) continue to read a "pome" all year, even though the teacher marks the error and discusses it with the students. These students, needless to say, cannot develop paragraphs.

The teacher wonders first of all how these students passed English in the ninth, tenth, and eleventh grades, but they are in the class. What, then, should the teacher do? He should start with them where he finds them and, preferably, work with them individually. It is much easier to make this statement than it is to put it into practice. If there is any time during class, before school, or after school (and some teachers find time), the teacher should go over the paper with the individual. When the teacher reads the paper with the student, discusses the errors and weaknesses, and shows him how to improve the paper, far more is accomplished than is accomplished by simply handing back the paper with errors marked and expecting the student to make corrections by himself. Even this procedure may do little for some, but it may work wonders with a few really conscientious students, especially with new students coming from areas where instruction has been of poor quality.

If these students are in a class by themselves, in addition to working with individuals, the teacher may use every device he knows to instill in the students the fundamentals necessary to write a decent sentence and paragraph. These devices may include oral drill, explanations on the blackboard by the teacher, written work at the seats, or any other method. If these students are extremely weak in grammar, the teacher may begin with the skeleton or backbone of the sentence as if they were just beginning the study of grammar. She may write on the board "John shot a tiger," explaining subject, verb, and object, and she may work from that point. How fast to proceed, what to do the first six weeks, or the second six weeks it is impossible to tell until the time comes. The results obtained with the specific class will determine rate of speed and elements to include.

With a class like this, the teacher cannot be concerned with the pupils' developing a style or doing a research paper. So that these students may write clear and correct sentences, however, the teacher hopes it will be possible to add gradually to the backbone of the sentence their understanding of the use of the simple adjective, the simple adverb, the prepositional phrase, the adjective clause, the adverb clause, and the noun clause. These may be added very gradually to the backbone. The teacher must give students a great deal of help with verbs. Teachers are often surprised to find twelfth-grade pupils making errors in verbs because they think the addition of s makes the verb a plural form. Students should be able to use the correct tenses. They should also understand the difference between "John **shot** the tiger" and The bird **flies**" or between "John **shot** the tiger" and "John **is** president of his class." All of these ideas require some knowledge of parts of speech.

Since pupils cannot write or speak without using nouns and pronouns, the teacher must drill and give practice in case of pronouns and agreement of pronouns with antecedents. Some consideration should be given the relative pronoun since the students should try to use adjective clauses. Knowledge of possessive and plural forms of nouns will require practice and drill. For students to make use of principal and subordinate clauses, they should have some knowledge of coordinate and subordinate conjunctions. Certain phases of mechanics, especially capitalization and punctuation, must be stressed. Even though the teacher explains, drills, and gives the class an opportunity to practice use of these elements, he must remember the importance of working with each student on weaknesses indicated by the pupil's own writing.

Since spelling presents a problem for this group, each student should keep a list of his misspelled words and have practice in spelling them correctly in order to master them. In addition to the individual lists, the teacher may use lists of commonly misspelled words or words with trouble spots. Some lists are included in the "Appendix" of this guide.

Connected with spelling words and vocabulary improvement for this group, one of the most effective methods is, perhaps, to use the words they are encountering in their reading. Selections for class study will include a variety of words the meanings of which this group will not know, and by systematic effort on the part of both the students and the teacher, they can build up a list and master it. Teachers may supplement this list with other words. Stress should be put upon the use of the dictionary at all times. This should be habitual practice when students are reading and writing.

STANDARD LEVEL

By the time students in the standard group reach the twelfth grade, they should have an understanding of the basic principles of grammar. Some, however, will be strong in certain areas and weak in others. These strengths and weaknesses may be determined by their oral and written compositions and by use of tests. Best results are accomplished, then, by working with individuals. All people, however, have a tendency to forget, to "get rusty." In order to keep everyone alert and fresh in the use of grammatical elements, perhaps there should be a review of all principles included in their grammar text. Some teachers find that students in this group may use their own judgment, to some extent, in reviewing chapters in the grammar text. If they are weak in a certain area, they may study very carefully all principles involved and do a good deal of practice, using these principles. If they are strong in other areas, they may review quickly and with less practice pass on to some other phase. The teacher must be sure, however, that each student is attempting to review as he should and that the student is allotted some time for this review.

Georgia Tech's **A Student's Guide to Freshman English** lists the following as the worst trouble-spots in the use of language (they may occur because of ignorance or because of carelessness):

1. Errors in basic sentence structure
   a. Sentence fragment
   b. Comma splice
   c. Run-on sentence
2. Errors in agreement
   a. Subject-verb
   b. Pronoun-antecedent
3. Errors in case of nouns and pronouns
4. Errors in adjective-adverb distinction
5. Errors in use of verb forms
6. Errors in spelling

If students have the understanding of the fundamentals that prevent their making the errors listed above, the teacher's chief effort, then, may be put upon teaching rhetorical principles. These rhetorical principles may include the following:

1. **Parallelism**

   Pupils should have practice in writing sentences, using parallel nouns (as subject words, for example), parallel noun clauses as direct objects, parallel infinitive phrases, and they should be required to use correlative conjunctions correctly (**either . . . or, neither . . . nor, not only . . . but also**).

2. **Modifiers placed correctly**

Pupils may have practice in rearranging sentences having misplaced or dangling modifers. A short list of examples follows:

   a. To get a better view of the stage, our seats had to be changed. (Keep the infinitive phrase.)

   b. Perferring the mountains to the seashore, the Great Smokies were chosen for our vacation spot. (Use the same phrase at the beginning of the sentence.)

   c. The auditors discovered upon their arrival at the bank the cashiers had fled.

   d. Being completely untamed, George warned us that the animals were dangerous.

3. **Variation**

They may write sentences beginning with adverbs or adverb clauses (with correct punctuation), direct objects, participial phrases, or noun clauses.

4. **Correct definitions**

Pupils may be required to define terms with which they should be familiar. The purpose of the requirement is to see that they use the correct form in defining; for example, they should avoid writing "a gerund is where . . ."

5. **Co-ordination and subordination**

To stress these principles, the teacher may have students rearrange sentences, putting the most important idea in the principal clause and subordinating ideas of lesser importance.

   a. The gasoline tank sprang a leak, when all hope of a record flight was abandoned.

   b. I was daydreaming in English class last Wednesday, and I did not pay any attention to the assignment, and so today I failed an important test.

   c. When we have made a good soldier out of a rookie, he has learned how to march, use his weapons, and respond to command.

   d. Mr. Stark has never paid back the money he borrowed, and he wants me to lend him more.

Exercises like these help make students conscious of rhetorical principles; however, habitual application of these principles in their own writing is the desired result.

ADVANCED LEVEL

The students in the advanced group should need to spend little time on studying the fundamentals of grammar. On standardized tests their percentile scores should be in the upper 90's. They may do a quick review to prevent their becoming "rusty." Each pupil may review rules and explanations in his text, stopping for practices of different kinds if he feels the need or if his writing indicates the need.

The rhetorical elements stressed with the standard group should also be emphasized with this group. In addition, more advanced principles of rhetoric may be used with this class. They may review the forms of discourse—exposition, argument, persuasion, description, and narration. By analyzing works of good writers, noting logical methods of development, and by applying these methods to their own writing, they, too, may become better writers.

To prepare students for college, especially to prepare them for all kinds of tests, including placement and College Board, many excellent booklets are available. Some that include a thorough review of grammatical principles, as well as vocabulary studies, analogies, and logical development, are listed below.

Hickman, Sara. **Second English Review.** Cambridge: Educators Publishing Service, 1962.

Hope, H. Ewell. **The College Placement English Workbook.** Marietta, Georgia: Kennesaw Publishing Company, 1958.

Orgel, Joseph Randolph. **College Entrance Reviews in English Composition.** Cambridge 39, Massachusetts: Educators Publishing Service, 1961.

Shostah, Jerome. **How to Prepare for College Board Achievement Tests: English.** Great Neck, New York: Barron's Educational Series, Inc., 1964.

Wood, Earl F. **Senior English Review Exercises.** Cambridge 39, Massachusetts: Educators Publishing Service, 1962.

LITERATURE

In the senior year, the literature study in most classes will be based on a survey of English literature. Some English teachers seem to feel that selections alone should be studied with no study or discussion of historical background and little study, if any, of lives of writers. Other teachers require of their students knowledge of historical information to the degree that they must memorize the English kings in order, with their dates. Teachers composing a third group feel that it is a foolish teacher who would attempt to teach Chaucer in a vacuum or who would attempt Milton without biography and the history of the poet's times. These teachers emphasize background where it illuminates literature but do not drift into mere historicism and biography. It seems reasonable to expect the high school graduate to have some knowledge of the characteristics of the literary movements of the various literary periods and to have the ability to place at least the great writers in their respective periods. Attention to such facts "about" literature seems justified.

The survey course in chronological arrangement offers opportunity to teach selections, included because of their literary value, as they relate to history or to the life of the period. Thus a series of units becomes an integrated course. For the senior student, however, the study of the different literary types—short story, poetry, biography, essay, drama, novel—can be rewarding and is essential for enjoyment of literature as well as for college preparation. Within the Modern Age, then, the selections are arranged according to literary types. These types should be studied carefully and discussed. The teacher and student should be concerned with the selections, themselves, not with accumulating facts about each type. Students should learn that the same ideas are often expressed in different forms, even while some ideas are best expressed in one form. They should learn that types of literature are fluid and flexible and that identifying writing by type is not an end in itself.

The teacher of literature should be conscious of the human constants which appear in all periods. The more mature the work, the more it is, or is capable of being made, contemporary, and teachers of literature will find the human constants that lie beneath all the different forms, styles, and idioms.

The following divisions are made according to chronological periods. Since there are eight periods and only six six weeks (report card periods), one chronological period may be studied each six weeks with two exceptions. For the inexperienced teacher, it is suggested that a study of the Medieval Period be started the first six weeks, after completing the Anglo-Saxon Period, and that perhaps the Seventeenth Century and Eighteenth Century should both be taught the third six weeks. Some teachers prefer to begin with the Modern Period, or at least with the short stories in the Modern Period, and then continue with the periods in chronological order.

AN INTRODUCTION TO ENGLISH LITERATURE

Surely one should not attempt to teach English literature without trying to stimulate within students, at the very beginning of the course, an interest in the British Isles and its people. In the classes there may be a few pupils who have actually visited England. All will have definite conceptions of English people. Some conceptions may be right; others may be wrong. A good teacher, though, can stimulate an interesting, lively discussion of a comparison of the American and the Englishman, showing how environment, even size of the two countries, has contributed in making the people what they are. He may use literary selections to aid in this discussion; for example, Jan Struther's "Traveling America," Mary Ellen Chase's **This** Charles Dicken's **American Notes,** and Emerson's **English Traits** are all helpful in showing similarities and differences of the two peoples as well as the attitude of each toward the other.

The teacher may steer this discussion so that the pupils see the importance of the study of English literature. They recall that England is an old country, which produced rich literature before America was even colonized and that America's early history, along with the use of the same language, gives the two peoples a common bond. They may see, in this early discussion, that today it is almost impossible to separate English from American writers because of the "one world" idea. The writers constantly go back and forth, some English writers continuing to live in America, while some American writers may become English citizens.

In this preliminary discussion pupils are usually interested in enumerating advantages that literature has over travel. In their imaginations, they may think of themselves as traveling throughout the British Isles but perhaps spending the greater part of the time in London during the nine months' period. This travel will, of course, be by means of literature. Bulletin boards can aid in stimulating this discussion with pictures of interesting places and people of England and with maps of the British Isles. Even a chart showing English kings will interest many students.

THE ANGLO-SAXON PERIOD

In the preliminary discussion students no doubt recognize the importance of the sea on the life of the Englishman. In a logical way, the teacher may move to "The Seafarer" and **Beowulf.** She may call attention to the many sea poems found in the text, asking different students to examine certain ones to see how they resemble "The Seafarer" or differ from it. They will find that some of these poems will have the mood of the old sailor; others, that of the young sailor. The teacher may then ask why these early people possessed a pessimistic, melancholy attitude toward the sea or toward life itself, as shown in "The Seafarer" and **Beowulf.** In this manner, then, a discussion of the people, themselves, will develop: who the Anglo-Saxons were, what people were in England when they came, where they came from, what they believed in, how they lived and acted, the characteristics of the poetry, why the poetry possessed these characteristics. **Beowulf** is of the greatest help in answering all these questions. The teacher should discuss with the pupils **Beowulf** as a primitive folk epic. Then later comparisons may be made with other epics studied.

Contributions to the English language should not be overlooked. There should also be an examination of the original Anglo-Saxon lines.

BASIC LEVEL

In the study of the Anglo-Saxon Period, just as in the study of any other period, the teacher need not be too technical in his expectations. These students will enjoy the story of **Beowulf.** They will perhaps be particularly impressed with the stress put on physical combat and will watch with interest the outcome of the physical struggles. They will be interested in characteristics these early people looked for in a leader such as Beowulf. They may write a composition, for example, comparing, in a simple way, Beowulf's characteristics with those of King Arthur, whom they will study about, off and on, throughout literature; or they may write an account of an evening in an Anglo-Saxon mead hall. They may discuss orally corresponding social events of modern life. These students should be expected to know the simple characteristics of the Anglo-Saxon people and literature.

STANDARD LEVEL

All ideas and procedures mentioned at the beginning of this discussion of the Anglo-Saxon Period are applicable to the standard group. They should consider all phases of the study, such as conflicts, characteristics of the epic, and poetic devices, on a more mature level than that of the basic group. These students may develop an oral or written composition, for example, concerned with Unferth's jealousy toward Beowulf, showing that human nature was then as it is now. In this discussion they may refer to similar situations in other works that they have read.

ADVANCED LEVEL

The students in the advanced group should accomplish all that the other groups accomplish, and the work should be of a higher quality. These students may do research, finding and studying other Anglo-Saxon selections not included in the text or making a study of how later writers were influenced by Anglo-Saxon verse—for example, Edna St. Vincent Millay in **The King's Henchman** or T. S. Eliot in **The Cocktail Party.** They may make a detailed study of how the English language has been influenced by the Anglo-Saxons. Papers should grow out of these studies and should be documented correctly. This is an opportune time for those students who have not previously studied **Ivanhoe** to do so. Oral and written compositions may grow out of the reading of **Ivanhoe.** Students may discuss, for example, the relationship between the Norman and the Saxon, pointing to specific incidents in the book to prove their points.

THE MEDIEVAL PERIOD

A greater part of the study of the Medieval Period will center around the study of Chaucer and **The Canterbury Tales**; however, some time may be devoted to the old ballads and to Malory's **Le Morte d' Arthur.** By the senior year, students are usually familiar, to some extent, with Robin Hood and also with King Arthur. If they have read **Ivanhoe,** they will have, perhaps, a better understanding of a conquering nation and the resentful underdog. They must realize that both groups, the conquerers and the conquered, contributed to the making of the English language and to the making of the modern Englishman. From a brief history, they can understand how the system of feudalism developed, with its effect on literature. By this time they, no doubt, will be familiar with works dealing with knighthood and with incidents connected with Wars of the Roses (Joan of Arc) and the Hundred Years War (Richard III at Bosworth Field). They should surely recognize the prominent place given the church during this period, with recognition of the Crusades, development of early drama, importance of church vocations (represented in Chaucer's pilgrims).

In the study of ballads, the student should understand that the ballad holds an important place in literature because it is the literature of the common people. Since the old Scottish and English ballads were passed orally from one to another, they possess certain characteristics. Pupils should recognize these characteristics in specific ballads. They should observe differences between the old ballads and literary ballads. To illustrate these characteristics, ballads in the text or outside the text may be used—"Bonny Barbara Allan" (old) and "Jock of Hazledean" (literary). Although students recognize the tragic element in most old ballads, they should recognize, also, that some are humorous ("Get Up and Bar the Door"). This is an appropriate time to study the ballad stanza. Pupils may practice writing ballads. Some of these may be contributed to the school literary magazine.

In the study of Chaucer, the student will perhaps be more interested if he knows enough about Chaucer's life to feel that the writer had sufficient experiences to acquaint him with all the types of people he portrays in **The Canterbury Tales.** There should be emphasis on Chaucer's contribution to the English language. Students should recognize the importance of his use of the Midland dialect in standardizing the English language. The original Middle English may be examined, and students (an exception may be made with basic groups) may memorize beginning lines of the "Prologue," the number of lines depending upon the individuals. One of the best methods to aid in this memorization is to use Ayers' recording, one side explaining how to pronounce the Middle English words and the other side including the reading of a portion of the "Prologue."

Since the pilgrims are making a journey to the tomb of Thomas A. Becket, there should be some discussion showing why they have chosen this tomb. Through questions, the teacher may make the students aware of the time of year and the realism in Chaucer's having the pilgrimage in the spring. They should be able to prove that Chaucer is a realist, a satirist, and a humorist. They should be able to show that he understands human nature. Specific examples should be used in these oral and written discussions. Students should, also, observe that even though Chaucer describes types of people, he also portrays each as an individual.

Pupils should observe characteristics of the poetry, noticing particularly the use of the couplet. When they discuss the popularity of this verse form with some later writers, they can remember its use in the "Prologue."

In the study of "The Nun's Priest's Tale of Chanticleer and Pertelote," students should give some attention to the mock heroic style, noticing expressions like "noble cock," "Lord Chanticleer," and "Madam Pertelote." They should be interested in the story itself as well as in specific examples that make it amusing. They may do some research showing that the story of the fox and the cock is not original with Chaucer but goes back to the days of the Greek writer of fables, Aesop. They may remember that the Uncle Remus stories, with their Brer Rabbit, are the best-known American stories personifying animals. For comparison, they may examine Edmond Rostand's **Chanticleer** or George Orwell's **Animal Farm.** Interested students may read additional tales.

BASIC LEVEL

The basic pupils will, for the most part, enjoy the narrative element in the "Prologue" as well as in "The Nun's Priest's Tale." They will enjoy the idea of a pilgrimage and a study of the characters. Some may write simple papers of a modern pilgrimage; they may write descriptions of individual characters. Some will be able to discuss, in a simple way, Chaucer as a realist.

STANDARD LEVEL

The general discussion of the period, already given, may be used with the standard group. Topics for discussion should be more complex than those of the basic group; for example, students may develop an oral or written composition proving this statement is true: "**The Canterbury Tales** is actually a composite picture of the period, bringing to life the diverse peoples and occupations of the time."

ADVANCED LEVEL

The advanced students may use the ballad "Sir Patrick Spens" for a rather detailed analysis, considering these phases of analysis: Show that the poem is made up of little dramatic scenes; show irony in "Late, late yestreen I saw the new moone,/ Wi the auld moone in hir arme"; explain the ironical comment concerning the Scottish lords and ladies; show that a conflict within Sir Patrick Spens himself creates a tragic situation; show how the poem possesses the quality of suspense; discuss advantages the poem has over a prose statement.

The students in the advanced group should do more thorough research than that done by the other groups. In addition to ideas already mentioned, these students may do library work to show that Chaucer got some ideas from Boccaccio's **Decameron** or to show that Longfellow in **Tales of a Wayside Inn** and Whittier in **The Tent on the Beach** use similar devices for a story. These students should be able to detect use of satire and write concerning it. Some may do research on medicine in Medieval Period, writing on Chaucer's physician. This group should be required to read additional **Tales.** The following list is recommended:

The Knight's Tale: "Palamon and Arcite"
The Man of Law's Tale: "Constance"
The Clerk's Tale: "Patient Griselda"
The Squire's Tale: "The Brazen Horse"
The Pardoner's Tale: "Three Revelers and Death"

In addition, these advanced students should read T. S. Eliot's **Murder in the Cathedral** and write papers on topics such as the following: "Show that **Murder in the Cathedral** is more than the re-creation of a historical scene; it is an account that challenges the whole religious conception of martyrdom. It the martyr a passive victim, and is martyrdom thus an accident, to be fully accounted for in historical terms? Or, if the martyr is not passive, but actively wills his death, is Brito not right in his charge that Thomas has really committed suicide?"

Advanced students may do additional research on the history of the English language, concentrating on the Medieval Period.

THE ELIZABETHAN AGE

With an enthusiastic teacher, students are quick to sense that the Elizabethan Age is one of the most colorful and productive in English literature. The element of time is usually easy for students to clarify if their attention is directed to the closing years of the period when colonization was beginning in our own country. As the discussion proceeds, they will recognize that writers like Sir Walter Raleigh were also men whom we connect with the early colonization of our own country. This is perhaps an appropriate time to point out, again, the difference in the age of the two countries (England and America) and, therefore, the difference in amount of literature produced.

Historical background of this period is interesting, since it includes topics such as the Tudor rulers, the beginning of the Church of England, the Reformation, the Renaissance, interesting geographical discoveries, and effects of printing; stress, however, should be placed upon reasons why this is one of the greatest periods in English literature. In pointing out these reasons, students should discuss the literary forms that came to the forefront during this period: the sonnet (Shakespeare's particularly), blank verse (Shakespeare's plays, for example), the Spenserian stanza (Spenser's **Faerie Queene**), and pastoral poetry (**The Shepherd's Calendar**). Some teachers may include the masque and the madrigal. Since this is the age of Marlowe, Jonson, and Shakespeare, surely discussions will center around this period as the "Age of Drama." This is appropriate time, then, for pupils to review early history of drama, bringing this history to the time of the Shakespearean theater.

There are many good selections in this period from which to choose. Nearly all teachers will use **Macbeth,** sonnets by Shakespeare and Spenser, lyric poetry by Ben Jonson, and essays by Bacon. Some attention may be given to parts of **The Faerie Queene** to show characteristics of the Spenserian stanza as well as the appeal to the senses, moralization, and the allegorical element. Other teachers may include the companion poems "The Passionate Shepherd to His Love" and "The Nymph's Reply to the Shepherd," showing the idealism of the Elizabethan and, yet, the practicality possessed by some.

In teaching Spenser's and Shakespeare's sonnets some attention should be given to the history of the sonnet, the popularity of the love sonnet, the sonnet sequence, differences between Italian (Petrarchan) and Elizabethan (Shakespearean). Students may write an essay question on a test discussing Shakespeare's attitude toward love as shown in his sonnets. (Sonnets in text may be used.) They should be able to quote specific lines from the sonnets in writing this discussion. Some students enjoy practice in writing sonnets of their own.

From Jonson's lyrics, teachers may choose "The Noble Nature" and "To the Memory of My Beloved Master, William Shakespeare." Students will be able to give specific examples of persons who lived short lives but contributed much. Interpretations of this poem will vary with students. These different interpretations will bring about more interesting discussions. It is well to have students memorize the whole or parts of "The Noble Nature," the number of lines depending on capabilities of the individuals.

In studying "To the Memory of My Beloved Master, William Shakespeare," students have an opportunity to focus attention on style, recognizing elaborate figures of speech ("Soul of the Age," "Sweet Swan of Avon," "Thou Star of Poets"); they notice the use of the closed couplet; the line "For a good poet's made, as well as born" stimulates a live discussion concerning the relative importance of talent and training. Another reason for careful study of this poem is that teachers will find it useful for reference when studying certain selections later in the course. Students may develop a theme on "Jonson's Evaluation of Shakespeare."

Turning to prose, students should examine very carefully at least one or two of Bacon's essays and should note style as well as content material. The teacher should impress the students with the importance of observing this early prose style in order to watch the development of prose writing throughout the course, especially that found in essays. Later they will compare, for example, Dryden's, Addison's, Stevenson's, or Priestley's essays with this early form of Bacon's. They should observe the lack of paragraphs in "Of Studies" but discover evidence of intellectual power and a freshness of style. Students may try writing their own essays in Bacon's style, using direct, concrete sentences, one after another, without particular attention to paragraphing or transitions. Teachers may consider, with the pupils, the beautiful language of the King James Version of the Bible and its influence upon English literature, directing their attention to the different types of literature included in the Bible.

Most time will be allotted, no doubt, to the study of **Macbeth.** This play is often a favorite selection of all pupils, even the slowest. In teaching the Shakespearean play, there is ample opportunity for oral expression. Pupils may do library reports on topics such as Shakespeare's life, Shakespeare's theater, conditions in Scotland and England during the eleventh century, and belief in witches and other superstitions of the time. Knowledge gained through this Shakespearean unit will make students more interested in the Shakespearean Festival conducted in Memphis during the spring. Much of the reading of **Macbeth** should be done in class by the teacher or by the students. The level of the particular group will determine whether teacher or students do the reading. While most of this reading is done in class, students may read other Shakespearean plays outside class, the slower students reading the simpler ones and the advanced students reading the more complicated ones. All students should enjoy the story in **Macbeth.** All students should be required to do some memory work, the amount depending upon the ability of the individual students. Teachers should emphasize Shakespeare's vocabulary, his unusual talent for unusual expression, and his understanding of human nature. Explanations of exciting force, rising action, climax, falling action, moment of final suspense, and catastrophe are given in **Teacher's Manual for Adventures,** with a diagram included, pages 85-87.

There is ample opportunity for writing compositions, either in the form of answering essay-type questions or in writing on assigned topics. These topics may be concerned with development of character or character deterioration, interpretation of famous lines, part played by the witches, plot development, and other subjects.

BASIC LEVEL

Students in the basic group are capable of enjoying **Macbeth** provided the teacher makes a special effort. The teacher must read the play to the class and explain sufficiently for the students to enjoy the story. Much of the essential background material may be supplied by the teacher. Some of these slower students may be interested in art or shop courses. The teacher should make use of this talent in having these students arrange attractive and interesting bulletin boards. Some will enjoy making model Shakespearean theaters. They may develop oral and written compositions on topics such as "The Most Exciting Incident" or "The King-becoming Graces" (enumerated by Malcolm). They may discuss, in a simple way, "Macbeth's Downfall."

STANDARD LEVEL

The discussion above (with the exception of "Basic") applies, for the most part, to the standard group. They should be required to do a thorough study, showing some maturity in both oral and written discussions. They should be analytical in their discussions of test questions such as this: "Trace the deterioration of Macbeth's character. Avoid being too general in your discussion. Be able to quote, or refer to, specific lines to back your ideas." Another question may be "Trace Shakespeare's use of the supernatural elements in **Macbeth.**"

ADVANCED LEVEL

In the study of **Macbeth** students in the advanced group may develop topics similar to those for the standard group, but the teacher must expect and require sounder reasoning and more technical discussions. They may consider, for example, devices Shakespeare uses to hold the interest of the audience, to prevent monotony, or to offer relief. They may study De Quincey's essay "On the Knocking at the Gate" (not in text) and give an analysis on it.

These advanced students should be required to study **Hamlet** outside class and answer essay-type questions on it. The teacher may offer suggestions to guide them in the study—questions such as these: Is Hamlet consistent? Are his actions properly motivated? Was the ghost at fault in setting Hamlet a task that could do no possible good? What could be done that would make any difference? Would a dagger through Claudius' ribs restore Hamlet's shattered universe? Would it restore his earlier idealized image of his mother? In a written composition, these students may attempt to show that this is a tragedy of moral sensitivity in a wicked world, the tragedy of the idealist come suddenly face to face with reality. Additional Shakespearean plays should be read by these advanced students.

In their study of the sonnet, in addition to suggestions already given, the advanced students may have this assignment: "Examine Spenser's Sonnet 37 and Shakespeare's Sonnet 116. Give the rhyme scheme of each; give the theme of each; give the chief idea brought out in each quatrain of Spenser's and of Shakespeare's; discuss the tone of each. Now, examine the Petrarchan form used by Elizabeth Barrett Browning, page 491. Give the rhyme-scheme of this Italian type. Notice differences from that of the Shakespearean type. Give the theme of this sonnet; give the chief ideas; discuss the tone. Which of these love sonnets do you think the most impressive? Why?" From this analysis, students should be able to draw conclusions concerning differences between the Italian and Elizabethan types as well as differences in the style of the three poets involved.

THE SEVENTEENTH CENTURY

For class study of seventeenth-century literature, the teacher will probably choose a few Cavalier lyrics; John Donne's sonnet "Death Be Not Proud"; Milton's companion poems, "L' Allegro" and "Il Penseroso", some of Milton's sonnets; an excerpt from Book I of **Paradise Lost**; one or two selections by John Bunyan; an excerpt from Pepys' **Diary;** and selections by John Dryden.

It is almost impossible to teach literature of this period without some discussion of the historical background, since much of the literature grew out of certain conditions of the period. A student, for example, cannot fully appreciate and understand Milton if he does not understand that the poet was vitally interested in the struggle between the King and Parliament and used his pen to defend the Commonwealth, as well as to produce what is considered the greatest epic poem in literature. A student is more sympathetic with Bunyan's views as expressed in his **Pilgrim's Progress** if he understands the conditions under which the book was written. Some attention, therefore, should be given to the Civil War, the Commonwealth, the Restoration, Cavaliers and Roundheads, the Puritans, Glorious Revolution, the Plague of 1665, and the Great Fire of London in 1666. Students should be aware that the religious force of the Puritans produced literature of profound feeling from a simple, unlearned man like John Bunyan or a greatly learned poet like John Milton.

Students should have little trouble in catching the spirit of the Cavalier lyricists: they were gay, gallant, graceful in love, fearful in the field, and sometimes satirical and mocking. Even the slow students will be amused at the flippant attitude in "Shall I, Wasting in Despair," "The Constant Lover," or "Song from Aglaura." Students observe, however, a change in attitude when they read "To Althea, from Prison" or "To Lucasta, Going to the Wars."

In turning from the light-hearted to the serious, students may study Donne's "Death Be Not Proud." Again, they will observe characteristics of the Italian sonnet. Even though this is a death poem and students tend to avoid discussing this subject, most students seem interested in Donne's attitude as shown in this sonnet. It is a rather consoling conception of death. Some students will recall Shakespeare's lines concerning sleep and death in **Macbeth** (immediately after the murder of Duncan) and may compare them with certain lines in this sonnet. Other comparisons may be made, using any number of death poems in the text or outside the text ("Thanatopsis" in American literature, Tennyson's "Crossing the Bar," Browning's "Prospice," Hardy's "Afterward," or Kipling's "L' envoi").

The teacher may use excerpts for the study of Bunyan's **Pilgrim's Progress**; however, some students will read the whole work. The selection from the text may be used; another interesting excerpt may be found in Long's **English Literature** which is found in many school libraries. Students are more interested in **Pilgrim's Progress** if they understand the religious problem connected with the imprisonment of Bunyan and his writing this work. They seem more appreciative when they understand that he was spokesman for the uneducated class of people. They can understand the popularity of the work when they realize that it was one of the first book-length selections, the novel having to wait until later for full development. Students may compare Bunyan's use of allegory in **Pilgrim's Progess** with that of Spenser in **The Faerie Queene**.

Turning to Milton's companion poems, "L' Allegro" and Il Penseroso," the teacher may be able to obtain surprising results if he deviates from the usual procedures and asks the students to outline these two poems in parallel columns. This may be the only time during the year that the teacher assigns outlining of a poem. The slow students may do a very simple, brief outline with the teacher's help, but the more advanced students should be capable of doing a very detailed outline. When these outlines are placed side by side, students are astonished; some become aware, for the first time, of the artistic talent that may go into the writing of poetry. These outlines will show clearly that the poems are largely parallel in arrangement and are, yet, a contrast, the one representing the gay, lively mood; the other, the pensive, reflective, turn of mind. This process of outlining affords an opportunity to study Milton's excellent word choice. Students read that Milton was the most learned of all English writers, and in outlining these poems, most of them are convinced that he was truly a brilliant poet. This study offers opportunity, also, to do some research in mythology.

In teaching some of Milton's sonnets, the teacher may follow suggestions already given for sonnet study. Many students may memorize "On His Blindness." In studying the short poem "On Shakespeare," a comparison may be made with Jonson's poem on Shakespeare.

By the time students become involved in the selection from **Paradise Lost,** they are convinced that Milton, unlike Bunyan, does not appeal to the uneducated people. They may recognize that one difficulty in interpretation is the word order, which often follows that of the Latin, showing the influence of the classical epics. Some attention should be given to contrasting this literary epic with the folk epic **Beowulf.** In this poem students recognize the grand style of the old epics, although the poet, in the lines, shows that he is attempting to write on a theme higher than Greek poetry had attempted. Students should study Milton's magnificent language, the musical quality of his verse, the great imaginative force enabling him to transport us to spacious realms outside our own world, and his amazing portrayal of Satan as a truly great fallen angel. They should understand, however, that this poem is concerned with the fall of man. In other selections they have studied, they may be able to point to characters who possess some of Satan's characteristics, leading also to their downfall.

Since Pepys' **Diary** is considered the most famous diary in world literature, some attention should be given to it, with stress put upon customs and happenings of the time and the personal, chatty style that makes it interesting reading material. Students may be interested in making diary entries of their own, using Pepys' **Diary** as a model.

Since all teachers recognize the importance of good prose writing by students, the teacher should surely stress characteristics of prose as Dryden taught the Englishmen: clarity, simplicity, order, and grace—characteristics for which each student should strive in his own writing. The students may list all transitional words and phrases that Dryden uses in "An Essay on Dramatic Poesy." This listing makes them conscious of the importance of the transitional elements in writing a coherent essay. They may compare this essay with one of Bacon's essays. There will be, no doubt, discussions on Dryden's criticisms of Shakespeare and Jonson. These discussions will furnish an opportunity to determine characteristics of good literary criticisms.

Students are taught that the couplet becomes closed in Dryden's poetry and that he is sometimes referred to as the master of sound sense. From time to time during the year, students will study poems, in addition to Dryden's "Alexander's Feast," that will also show the effect of music on specific persons. They enjoy comparing this effect with that of Timotheus' music on Alexander the Great. Noyes' "The Barrel Organ" may be used in this manner or, perhaps, Browning's "Song from Pippa Passes."

BASIC LEVEL

Many of the objectives and procedures discussed above can be carried out with the basic group if directions and methods are simple. As was mentioned above, the outlines of Milton's companion poems may be simpler and not so detailed as those of the more mature students. The teacher may, after the students have completed their outlines, put on the board more detailed outlines so that they may get a clearer conception than their own brief outlines give. These students of the basic group may be held responsible for the obvious ideas brought out in selections by Milton, Dryden, and the other authors, as well as for the simple devices used in the poetry and prose. They may, for example, write a short theme describing Satan or Hell according to the conception they get from **Paradise Lost,** or they may discuss the London Fire according to the ideas they have obtained from Pepys.

STANDARD LEVEL

Any or all suggestions given above may be applied to the standard group. Their outlines of Milton's poems should be detailed, the correct outline form required, and logical conclusions reached. They may compare Satan with Macbeth or with a character in some other work they have read. They may criticize Dryden's evaluation of Shakespeare and Jonson.

ADVANCED LEVEL

Any assignment given the advanced group should be promptly and efficiently carried out. From the study of the **Paradise Lost** selection, students may develop an oral or written composition based on this statement: "The moral downfall of a potentially fine and noble being is a greater tragedy than that of a weakling or a degenerate." A detailed comparison of the effect of music in "The Barrel Organ" with that of "Alexander's Feast" may be made. These students should do additional research and study in order to have a more thorough knowledge of the period as well as practice in development of topics that will challenge them. They may read further concerning the metaphysical poets. Some may read all of **Paradise Lost** with further study of the epic. Students interested in music may do research for a report on the development of music in England in the seventeenth century. A student may read Milton's **Areopagitica** and compare the style with that of Dryden's "An Essay on Dramatic Poesy." Another may read Milton's "Lycidas," considered one of the three most famous elegies in English literature, and prepare an analysis of it.

THE EIGHTEENTH CENTURY

Students will have a clearer conception of the time element if they connect this period with the American Revolution and the Declaration of Independence. Since it is wise to make the student conscious of world literature, some literary events which may be discussed are these: Franklin's **Poor Richard's Almanac,** Voltaire's **Candide,** Paine's **Rights of Man,** and the founding of the London **Times.** Although almost every kind of writing was done during this period, satire was the weapon used by many critics of etiquette, fashion, education, government, and religion; therefore, the teacher should strive for an understanding by the student of satirical poetry and prose. For this understanding, the student must recognize the various levels of satire from light, impersonal mockery to cruel ridicule. This recognition requires mature reading skill, which some student, and perhaps a great many, will not possess.

Since this period is sometimes referred to as "the Age of Classicism," perhaps there should be an understanding of the meaning of the word **classicism** as compared with **romanticism,** as well as an understanding of some of the characteristics of classical literature: emphasis on artificial effects rather than nature and on man as a member of society rather than as an individual; emphasis on social position rather than feelings; imitation and ornateness rather than originality.

Teachers may guide the students in observing a change in attitude and emphasis that occurs during this period. During the first half of the period attention is centered in clubs, coffee houses, assembly halls, and drawing rooms, which the rich built for their own pleasure. This life we see in a satirical manner in Pope's "Rape of the Lock." Toward the end of the period English people were becoming aware that many ideas were wrong and should be changed. In literature there were new tones of tenderness and sentiment. Warm emotion began to replace the earlier laughing wit. These changed attitudes are seen in "Elegy Written in a Country Churchyard," "Deserted Village," and "Cotter's Saturday Night."

Some teachers, to show characteristics of the earlier group of writers, may prefer to begin with Pope's "Rape of the Lock," which is composed of couplets that march like a military parade. The teacher should call attention to the closed couplet. Students may recall that the heroic couplet was used by Chaucer, and even Shakespeare would often finish a scene with one closed couplet. Students, of course, soon observe that this poem is a "mock epic." They may contrast the intentions of the writer of this poem with those of the author of the folk epic **Beowulf** or with those of Milton in writing **Paradise Lost.** Again, some attention should be given to characteristics of the classical epics. The students may enjoy writing modern couplets, sometimes in a mock heroic manner, of corridor rush or athletic contests. Students should be able to explain specific examples of satire, the depth of these explanations depending upon the capabilities of the students. At the same time, they may enjoy pointing out choice bits of humor:

> "But this bold lord with manly strength endued,
> She with one finger and a thumb subdued:
> Just where the breath of life his nostrils drew,
> A charge of snuff the wily virgin threw."

Some students will be more interested in Pope as a didactic poet than as a satirical one. They should memorize some of Pope's most famous quotable lines.

Instead of beginning this period with a study of "Rape of the Lock," some teachers prefer using Swift's **Gulliver's Travels.** By this time many of the students have already read **Gulliver's Travels.** They read it, no doubt, for the fairy-tale adventure in the four unusual countries. Many are surprised to know that it is really a book for adults. The slow students are able to get little of the satirical meaning by themselves; the advanced students may plunge into the satirical study with more enthusiasm. With the teacher's help, all students may recognize the characteristics that make Swift an unusually good prose writer.

Turning to the journalists, the teacher may use selections by Defoe, Addison, and Steele. Students should be aware that certain types of literature arise when there is a need for them. During this period, when writers became conscious of a reading public and they recognized the use of their pens to bring about certain changes, the periodicals came into being. In the beginning, students will think of Defoe as the author of **Robinson Crusoe** rather than as the first important English journalist. The teacher must be sure that the students recognize, as Defoe's distinctive characteristic, his ability to make fiction seem fact. This quality they discover in both **Robinson Crusoe** and **The Journal of the Plague Year.** At this point, the teacher may ask, "Which writer, Defoe, in **Robinson Crusoe,** or Swift, in **Gulliver's Travels,** had the more difficult task in making the work realistic?" The teacher should require sound reasoning in an assignment of this type.

To continue with the journalists, students recognize that selections by Addison and Steele offer practical advice with a lively humor. While some writers expressed spite, bad manners, and brutality, Addison and Steele taught geniality and courtesy. Since some authorities consider Addison an excellent prose writer, students should make a detailed analysis of at least one essay of Addison's. They should keep in mind the definition of an essay and the characteristics of both the personal and impersonal essay. If they analyze "Party Feeling," they will see mood and tone (secret of the personal essay) and, also, well-constructed argument (secret of the impersonal essay). "Party Feeling" illustrates both secrets. At this point, the teacher may ask, "Which style do you prefer, Addison's or Bacon's? Why?"

The teacher may remind students that a collection of all the Sir Roger essays forms a running narrative, which may be considered the predecessor of the novel.

There is no limit to the time that may be spent in studying Boswell and Johnson, just as there is no limit to the time a class may spend studying Shakespeare or any other famous writer. Some teachers will feel that little time should be devoted to these two men. Others will be quite enthusiastic and will allow more time for them. Whether the time allotted is short or long, the students are always interested in Johnson as an unusual personality and in

Boswell as the writer of perhaps the most famous biography in the English language. Interest will surely be aroused if the teacher can secure a copy of the magazine **Wisdom** (First Anniversary Edition, January, 1957) and show the class sketches of Johnson with various facial expressions, one showing him ravenously and unconsciously eating his food. The teacher can also arouse interest by telling a few humorous anecdotes concerning Johnson's household: the old partially-blind housekeeper who would stick her thumb in the visitors' teacups to see if they needed refilling; Johnson's unconsciously pulling off the shoe of the woman next to him at the dinner table; his many superstitions an some of his humorous definitions. Before leaving these two men, students should give attention to why Boswell's biography of Johnson is a famous work, noting that it is made up largely of conversations that took place between Johnson and other famous writers, actors, painters, and historians of the time. Interest is stimulated by a colorful picture from Nescafe Coffee Company, showing the interior of a coffee house with Samuel Johnson the center of attention, while Boswell, Sir Joshua Reynolds, Addison, Steele, Goldsmith, and others are listening to Johnson expound. A key, identifying each person, accompanies the picture. The students may compare Boswell's biography with twentieth century biographies, such as Strachey's **Queen Victoria,** as to style and devices used.

The last group of writers in this period includes Goldsmith, Gray, Blake, and Burns, all of whom may be considered forerunners of the Romantic Period; therefore, if the teacher prefers, he may stop at this point for mid-term examinations, or if time permits, he may continue to the end of the eighteenth century. Goldsmith's "Deserted Village," Gray's "Elegy," and Burns' "The Cotter's Saturday Night" may be referred to as the peasant poems—the first, Irish; the second, English; and the third, Scottish. Students should observe that even though these poems possess some characteristics of the earlier poet Pope, they also show new attitudes, with a concern for a peasant class common to all. The new idea of "brotherhood of man," perhaps the first clear note of democracy, is expressed in Burns' "A Man's A Man For A' That." Students will notice in Blake's "The Little Black Boy" that one of the most difficult problems of the Modern Age evidently was recognized by this poet in the eighteenth century. The same problem expressed at the end of Burns' "To a Mouse" they will recognize later in Shelley's beautiful poem "To a Skylark" (man's concern with looking backward as well as forward, while the little animals do not have this worry). They should observe Burns' patriotic attitude, showing his love of Scotland and Scottish people, that accounts perhaps for their pride today in directing tourists to places with which Burns was connected when he lived. These last poems contain lines that students should memorize.

BASIC LEVEL

It is perhaps unwise to stress, with this basic group, the satirical element in Pope's and Swift's writing. They enjoy, what seems to them, humorous lines in "Rape of the Lock" and the story element in **Gulliver's Travels.** The teacher may accomplish more in teaching the simplest concept of satire if he uses "The Coquette's Heart" with this group. They have their own ideas concerning a flirt and are usually interested in Addison's humorous satire. With Pope, perhaps more can be accomplished by interpretations, discussions, and memorization of some of his famous quotations. They should have some practice in essay writing in connection with the study of Addison and Steele. They may try the topic "A Freshman's Head." These pupils may do an oral or written report in connection with **The Journal of the Plague Year,** based on differences in the way the plague was handled when Defoe was a young child and the way certain epidemics are handled today. They may develop an oral or written composition, "Peculiarities of Samuel Johnson." With the teacher's help, they should be able to get the main ideas from the poems by Goldsmith, Gray, Burns, and Blake and recognize differences between these poems and those of the earlier part of the century.

STANDARD LEVEL

Any of the suggestions given in the discussion of the eighteenth century may be used with the standard group. One of their oral or written assignments may be to examine a current newspaper account of an important event, comparing it with a paragraph or two from **The Journal of the Plague Year,** thus making an estimate of Defoe as a reporter. They may attempt to write satirical prose or poetry, both serious and humorous. They should certainly practice essay writing during this period. In addition to writing their own essays, they may make a comparison of one of Addison's essays with one of Bacon's, or Dryden's, thus learning more about the development of the essay.

Some students enjoy doing library reports (oral or written) on famous persons who were acquaintances of Samuel Johnson: David Garrick (the great Shakespearean actor and former pupil of Johnson's), Sir Joshua Reynolds (the famous painter), or almost any other famous person of the time, since most of them were acquainted with Samuel Johnson.

Students may develop compositions from the following assignments: "Which writer gives the best picture of peasant life, Goldsmith, Gray, or Burns? Defend your answer." Others may develop a theme from this question: "Explain what characteristics Burns' poems possess which account for the love of the Scottish people for the poet. Refer to specific subject matter, ideas, and lines in your discussion."

ADVANCED LEVEL

The advanced students are, perhaps, the only ones who can actually make a study of selections such as "Rape of the Lock" and **Gulliver's Travels** from the satirical point of view, and some of these students will, no doubt, have difficulty. These selections, along with supplementary selections, should, however, present a challenge to these superior students. Supplementary materials may include Swift's **A Modest Proposal,** about the famine in Ireland, or his **Tale of a Tub,** about religious sects. They should, perhaps, read **Gulliver's Travels** in its entirety. They may attempt to write satires on the speed mania, school politics, public manners, or some other topic that interests them.

Some of these students may do research on the idea of patronship. Johnson's letter to Chesterfield (in text) will stimulate an interest in the system of patronship. Other students may read and give a review of Boswell's (and Johnson's) **Tour to the Hebrides.** If the teacher has a copy of Johnson's **Dictionary,** students will enjoy an examination of it. Some students may make a rather detailed study of the **Dictionary,** comparing content and style with a modern dictionary. These superior students should be able to develop interesting compositions on this question: "Samuel Johnson once advised students of English to give their days and nights to reading Addison. Do you agree? Defend your answer."

These students have opportunity to develop interesting discussions and compositions from their study of Goldsmith's, Gray's, Blake's, and Burns' poems. The short poem "The Tiger" may be analyzed by students to show symbolism (tiger and lamb), use of the question method ("Did he smile his work to see?"), figures of speech ("When the stars threw down their spears"), and intensity and beauty of language.

Some may enjoy using certain stanzas and ideas from Gray's "Elegy" ("The paths of glory lead but to the grave") to compare them with Bryant's ideas on death as expressed in "Thanatopsis" or Donne's "Death Be Not Proud." Others may analyze or evaluate Gray's epitaph in the "Elegy," with this question in mind: "Does Gray appreciate, in his own life, the basic values, or is he putting stress on the wrong values? Defend your answer."

These superior students should study each of these poems in a more technical manner than do the other students. They should examine the stanza forms, recognizing in "The Cotter's Saturday Night," for example, the Spenserian form. They may notice poetic devices of all kinds. The alert students may observe that Burns deviates from the use of the dialect when he is sermonizing or philosophizing. They should show that Goldsmith in "The Deserted Village," Gray in the "Elegy," and Burns in "The Cotter's Saturday Night" are stressing, to a great degree, the same idea—love and concern for the peasant class of people:

> "Long may thy hardy sons of rustic toil
> Be blest with health, and peace, and sweet
> content!"

They should be able to point to specific lines or stanzas to show that the three poems contain parallel thought.

The following question may challenge superior students to develop interesting papers: "Show that Goldsmith and Gray were the dawn of a new day, while Blake and Burns were the sunrise." Another challenge may come from this: "Burns' poetic creed may be summed up in one of his own stanzas—

> 'Give me ae spark o' Nature's fire,
> That's a' the learning I desire;
> Then, though I trudge thro' dub and mire
> At pleugh and cart,
> My Muse, though hamely in attire,
> May touch the heart.'

Show, by using some of the selections we have studied, that Burns' Muse is homely in attire but does touch the heart."

THE ENGLISH NOVEL

Although the novel came about through a gradual development, the eighteenth century is usually given as the time of its birth; therefore, some teachers may prefer to review its history at this time or, perhaps, have students study a novel or novels. The novel is not a new type of literature to students in the twelfth grade. For several years they have read novels and have had class studies of novels. Even though the teacher may not wish to have students study any particular novel at this time, perhaps this is the most appropriate time to consider the development of the novel.

First of all, the teacher may ask the students to enumerate a few of the best novels they have ever read. He may then ask a student why he considers a certain novel one of the best he has read. The discussion leads, then, to characteristics of a good novel or to these questions: What is a novel? What is the difference between a novel and other types of literature (epic, drama, romances, short story)? Next, the teacher may ask the students to recall selections already studied that may be considered forerunners of the novel. Through this discussion, they learn that before the last two hundred years, even before books were available, poets recited long tales—epics like **The Odyssey** in Greece or **Beowulf** in England. Students, in this discussion, will perhaps mention the following as forerunners of the novel: **The Canterbury Tales** (usually considered, however, the ancestor of the short story); **Morte d' Arthur** (prose romance); **Gulliver's Travels** (a fantasy); and **Robinson Crusoe** (the adventure story). They should observe that all these selections have one element in common: they twist experiences of the actual world or exaggerate to prove a point or hold interest. On the contrary, the realistic novel deals with the world as it is; however, they may, at this point, recall novels in which there is an escape from reality.

Teacher and students may recall that periodicals sprang up during the eighteenth century because there was a need for them. Why, then, did the novel spring into full flower during this same period? Answers will probably include these ideas: improvement of printing press, which resulted in the printing of more books; spread of education to more people; access to more money; minds that were curious and inquisitive; and a demand for stories about people like themselves (the middle class). Thus, Richardson in 1740 wrote **Pamela** often called "the first English novel". This was followed by **Clarissa Harlowe** and **Sir Charles Grandison.** In response to Richardson's **Pamela,** Fielding wrote **Joseph Andrews,** followed later by **Tom Jones** (many, no doubt, have seen the movie) and by Sterne's **The Life and Opinions of Tristam Shanty.**

The teacher may be the judge as to how far to trace this development at this time. He may suggest that they look forward to the novelists and novels listed under "Milestones of the English Novel." He should suggest, further, an attempt be made to read novels (not previously read) from this list.

Some teachers may prefer class study of a certain novel, such as **A Tale of Two Cities;** others may prefer, particularly with advanced groups, having individuals give rather detailed analyses and evaluations of specific novels. A group of students may select a certain novelist—Hardy, for example. One student may discuss events of Hardy's life that affected his writing; another may give a critical review of **The Return of the Native**; a second, **The Mayor of Casterbridge;** a third, **Tess of the D'Urbevilles**; a fourth may select Hardy poems and short stories to discuss.

BASIC LEVEL

The students in the basic group should read novels simple enough for them to understand and enjoy. These may include **Robinson Crusoe, Treasure Island,** and **Kim.** They may share novels they have read with the class to increase their classmates' understanding of great novels and novelists. The teacher and the librarian may guide these students in their selections. They may write reports concerning the most exciting incident or giving a simple explanation of plot development, with a simple evaluation of the book. These slower pupils should be able to arrange attractive bulletin boards to create interest in the novel.

STANDARD LEVEL

The students in the standard group should check systematically the "Recommended Reading List," particularly titles with stars by them, and attempt to read a large number of these novels. Their reports should be of a more mature nature, than those of the basic group, perhaps including some questions from this list:

1. State the theme. (Example — Thomas Hardy stresses the helplessness of man in the hands of an unkind fate.)
2. What is the basic conflict?
3. How does this conflict express the theme?
4. Is the conflict logical?
5. What is the climax?
6. How are the characters connected with the plot, setting, theme?
7. Is there a change in characters?
8. Is this change logical?
9. Does the setting actually contribute to the actions and complications?
10. Does it provoke certain feelings within the reader?
11. Give other impressions (style, satire, irony, pathos, symbolism, tone, choice of words).
12. Within limits of length has the writer accomplished his purpose? (Could the effect have been better achieved by the extension or contraction of the length?)

ADVANCED LEVEL

Critical reviews showing thoughtful, logical reasoning and a detailed discussion should be required of these students. In addition to following the "Recommended Reading List," they should continually check the list recommended for the Advanced Placement and attempt to follow these recommendations. Besides panel discussions of English novels or individual reviews, these students may include comparisons with novels written by novelists from other countries. They may, for example, compare Hardy's **Tess of the D' Urbervilles** with Flaubert's **Madame Bovary** (both deal with adultery and the resulting tragedy). Another topic which may challenge the advanced student is this: "Consider novels that you have read within the last few months. Which character presented to you the most interesting, thought-provoking study? Explain."

Other suggestions for the study of fiction are included in the Modern Period.

THE ROMANTIC PERIOD

Like the Elizabethan Period, the Romantic Period is one of the most fascinating, colorful periods in English literature. Since the twentieth century breaks away into rambling, free verse, this nineteenth century is actually the best time to study verse forms and poetic devices. There is certainly a wide variety, both as to subject matter and form, from which to choose (beautiful sonnets, odes, other lyrics, and narrative poems). Teachers may have a tendency to feel that boys do not like this period because of stress put on poetry, but they should not be apologetic. Rather they should put forth a special effort to see that all students enjoy and appreciate these poems, some of the greatest in literature. At the end of the Romantic Period, when a big athlete says to the teacher, "This is the best period yet," she will feel fully repaid for her efforts (and this sometimes happens).

In beginning a study of this period, the teacher may, again, bring the students close to home by having them recall their study of writers such as Emerson and Thoreau in American literature, with the interest in nature and the belief in transcendentalism. The teacher may suggest that the students in studying these Romantic poets keep in mind this transcendentalist attitude and remember, also, that Emerson and Wordsworth were friends, Emerson being one of Wordsworth's visitors. Students will be alert, then, in observing some similarities between the two poets.

At the beginning of their study of the eighteenth century, the students no doubt discussed the words **classicism** and **romanticism.** There may be a review of the meanings of these words at this time. The teacher may call attention to the qualities or characteristics of the Romantic Period, giving a brief resume of what students should look for and reminding them that by the time they have studied the entire period, they should be able to discuss intelligently each of these qualities, giving specific examples to prove that the specific quality is a characteristic of the Romantic writers. In enumerating these qualities (a strong sense of the beauty of the world around us, for example) the teacher, to stimulate students, will mention interesting ideas concerning specific works and writers.

Some of the students will be interested in the writers themselves and will, as a result, read their biographies. Many boys and girls are fascinated with the handsome, restless, tempest-tossed Lord Byron; or the very sensitive Shelley, struggling against conventions of the society of his day; or the brilliant, drug-addicted Coleridge, who wrote few pages, but as one writer expressed it, those pages "should be bound in gold"; or the tubercular Keats, the apostle of beauty. Students observe, from the dates under the names, that many of these poets died at an early age. They are unusually curious as to why this happened.

Turning to Wordsworth, the teacher may ask students to keep in mind, as they study the poems, these ideas: Why has Wordsworth been called "nature's high priest"? (By the end of the study of Wordsworth, they should be able to develop an intelligent composition on this topic, showing that nature was his moral teacher and that he sensed a divine spirit within all forms of nature.) What evidence is there that Wordsworth placed emphasis on the part played by childhood in the total development of a person's life? Is there evidence that Wordsworth attempted to write, as he said, "In the very language of men"? Mention may be made of his close friendship with Coleridge and their publication of the **Lyrical Ballads,** which really marked the beginning of the Romantic Period.

Teachers may choose specific poems from the Wordsworth poems in the text or give some attention to all, concentrating on certain ones. They may use "Lines Written in Early Spring" to show Wordsworth's extreme philosophy toward nature:

> "And 'tis my faith that every flower
> Enjoys the air it breathes."

These lines will stimulate a controversial discussion. The class may continue with

> "The birds around me hopped and played,
> Their thoughts I cannot measure;
> But the least motion which they made
> It seemed a thrill of pleasure."

They should observe, also, that Wordsworth feels that nature is in tune ("a thousand blended notes"), with the exception of man, who is out of tune:

> "Have I not reason to lament
> What man has made of man?"

Students are delighted with "The Tables Turned," since parents and teachers insist constantly that they study, whereas Wordsworth says,

> "Up! up! my Friend, and quit your books;
> Or surely you'll grow double."

The teacher may humorously remind students that Wordsworth evidently could not foresee students as they are today or, else, he would have been more cautious. Some students, particularly the gifted science students, will take issue with the following idea and, as a result, a lively discussion may follow:

> "Sweet is the lore that Nature brings;
> Our meddling intellect
> Misshapes the beauteous forms of things—
> We murder to dissect.
> Enough of Science and of Art;
> Close up those barren leaves;
> Come forth, and bring with you a heart
> That watches and receives."

Attention to these lines may bring about an opportunity for students to use methods of persuasion and argument. Fifth and sixth stanzas are appropriate for memory work.

There are lines in every Wordsworth poem in the text that will stimulate interest within students if the lines are carefully chosen and used. Students will be more interested in the little poem "She Dwelt Among the Untrodden Ways" if they are aware that Wordsworth by using an individual, Lucy, is doing what Gray does in his **Elegy** by using the dead in the cemetery. Both are interested in the underprivileged. Some students memorize the second stanza (violet by mossy stone), but they do not always agree on the interpretation.

Wordsworth's sonnets are interesting to many students. They should observe the Italian type (like Milton's rather than Shakespeare's). That Wordsworth, the nature poet, has chosen the city London as his topic in "Composed Upon Westminster Bridge" arouses their curiosity; they see, upon further study, that the calm, still effect brought about by Wordsworth's choice of words and beautiful figures of speech is what one would expect from a nature poet.

"London, 1802" may be used to point out simliarities with Jonson's poem on Shakespeare (Jonson—"thou Star of poets"; Wordsworth—"Thy soul was like a Star") and to stimulate discussion of Milton. The teacher may ask students to interpret the last lines. He may also ask if they agree that Milton traveled in "cheerful godliness" and took upon himself the "lowliest duties." Students have, then, a brief review of Milton.

Students may be stimulated to concentrate on "The World is Too Much With Us" by a question like this: If Wordsworth thought that people of his day spent too much time getting and spending, what do you suppose he would think of us today?

"Nuns Fret Not" offers an excellent opportunity to stress and discuss two main ideas: the actual process of writing a sonnet and the effect of too much liberty on some people; young people, for example, are sometimes actually relieved by having to abide by restrictions.

A teacher may prefer to omit the shorter poems, concentrating on "Lines Composed a Few Miles Above Tintern Abbey" and "Intimations of Immortality." Students are usually surprised to know that Wordsworth wrote the "Tintern Abbey" poem at the age of twenty-eight. They tend to feel that he was an old man when he wrote it. In addition to poetic devices, figures of speech, use of dignified blank verse, and other elements that the teacher may point out, the student should also understand that this poem is probably the best for teaching Wordsworth's philosophy toward nature. The beginning lines will stimulate discussion on the effects of travel or the effects of beautiful scenery on a person. At this point, the teacher may read parts of Wordsworth's "I Wandered Lonely As a Cloud", showing after-effects of viewing the daffodils. The discussion will continue through the effects of nature on the child and then the adult. Students will recall how certain elements of nature affected them when they were children. The summation of Wordsworth's philosophy, of course, will come with "The guide, the guardian of my heart, and soul of all my moral being."

The teacher may use "My Heart Leaps Up" for an introduction to "Intimations of Immortality," pausing for interpretations of the line "The child is father of the man." Pupils' attention may be directed to Emerson's comment concerning this ode. He called it the high-water mark of poetry in the nineteenth century. Some of the brighter students or the teacher should perhaps supplement the short excerpt in the text with some additional key lines. For most students, it may be wise not to emphasize the idea of pre-existence but rather to put emphasis on changes in the child as he matures. Students may recall playing school, or wedding, or funeral. These recollections make understanding of Wordsworth's lines easier for the student. This poem, although difficult for some, contains interesting and effective poetic devices. Some of the most effective lines, however, are not in all textbooks.

As the pupils turn their attention to Samuel Taylor Coleridge, concentration will, no doubt, be on "The Rime of the Ancient Mariner," a favorite selection with many students. Beginning with the word **rime** in the title, students are able to detect archaic expressions that blend with the idea of **ancient** mariner. They notice words such as **eftsoons** (quickly), **kirk** (church), **thorough** (through), and **corse** (corpse). This ballad fantasy, which is more or less a combination of ballad and dramatic monologue, offers one of the best opportunities in the course for studying practically every kind of poetic device. Of all the attempts to create a world of illusion, perhaps none has approached Coleridge's "The Rime of the Ancient Mariner," and some believe it to be the most famous long poem in the English language.

This story may be read and studied in several different ways, the way depending on the capabilities of the pupils. Untermeyer in **Doorways to Poetry,** pages 253-277, offers some excellent suggestions for its study, many of which are included in this discussion. It may read as the tale of a human being reborn through suffering and understanding. It may be read as an extended moral lesson. It may be read as a wild story, an account of incredible hardships and a miraculous rescue. It may be read as an amazing blend of terror and tenderness. It may be read for its air of strangeness and wonder, for the magic-haunted sense of some other world. But it should be read first of all as one of the greatest examples of narrative poetry, a communication in which music and meaning, realism and magic, are uncannily combined.

With all groups some stress should be put upon poetic devices, since this poem affords too great an opportunity to let pass. These devices, the student should understand, Coleridge has used to increase the strength and vividness of the story. Questions such as these may help the student discover Coleridge's effective methods:

1. Re-read the last stanza of each of the first six parts. How has Coleridge bound the parts all into one whole? (Students will observe that each part is connected with killing the albatross.)
2. How long has the mariner held the wedding guest? (They must estimate this time by using clues in the story.)
3. Look up a description of an albatross. (Some are surprised at the tremendous size of the bird.)
4. Give the steps by which the mariner's suffering began to lessen. (They see, here, stress put on other living things, a characteristic of Romantic writers. Coleridge, no doubt, chose the water snakes purposely.)
5. How does the poet make you realize how ghastly the mariner looked? (They will observe that the wedding guest, for example, fears the mariner's skinny hand, and that when the mariner speaks, the Pilot falls down in a fit.)
6. How does Coleridge make this a weird story? (The specter ship, Life-in-Death, for example, is made terrible by repeated alliteration—lips, looks, locks—with terror-invoking simile or metaphor: "Her skin was white as leprosy.")
7. Why is the wedding guest "a sadder and wiser man"? (Students may decide that he needed to hear the story.)
8. What is the stanza form? (Ballad)
9. Find places where Coleridge made changes in the length of lines. Give reasons for this.
10. Find examples of the following: simile, metaphor, personification, onomatopoeia, alliteration, internal rhyme, color, contrasts.
11. Give the function of interludes of dialogue. (These interludes are surely an aid to realism, along with the use of the first person. They also tighten the suspense and deepen the suspense of impending gloom.)
12. What experiences has the reader had? (He has been plunged into despiration, faced with death, and brought to life again. He has been both the wedding guest and the ancient mariner. The supernatural has become understandable: the poet's vision has been comprehended, entered, and shared.
13. Compare this poem with old ballads as to metrical form, use of dialogue, use of description, and story interest.
14. What do you think Coleridge meant by "suspension of disbelief"?

In answering the questions above, students will see that internal rhyme begins to quicken the short stanzas, and as the poem increases in speed, words begin to imitate sounds (onomatopoeia):

> "The ice was here, the ice was there,
> The ice was all around;
> It **cracked** and **growled** and **roared** and **howled**
> Like noises in a swound."

Continuing, the students see that alliteration enhances the effect of sound:

"The fair breeze blew, the white foam
flew,
The furrow followed free."

They see that alliteration and onomatopoeia mingle to give the contrast of loud noises and mysteriously hushed sounds:

"And the coming wind did **roar** more loud,
And the sails did **sigh** like sedge."

Alliteration and repetition emphasize the spiritual and physical loneliness and heighten the atmosphere of horror. (Students are delighted to find the source of these "watery" lines, which most of them have known for years.)

"Water, water everywhere,
And all the boards did shrink;
Water, water everywhere,
Nor any drop to drink."

"Alone, alone, all, all, alone,
Alone on a wide, wide sea."

They see use of the power of suggestion:

"Nor drim, nor red, like God's own head,
The glorious Sun uprist."

Inanimate things become animate, the very stars leap through space, and darkness becomes a hurrying savage animal:

"The Sun's rim dips; the stars rush out;
At one stride comes the dark."

Images crowd upon images, one more startling than the other:

"As idle as a painted ship
Upon a painted ocean."

"Yea, slimy things did crawl with legs
Upon the slimy sea."

Color must not be overlooked. The entire poem is an accumulation of visual and highly tinted effects: green ocean; emerald icebergs; broad, burning face of the sun; the bloody sun in a hot and copper sky; the western wave all aflame; the hundred bright fireflags; the lightning that falls in a river; the sea that burns blue and green and white like a witch's oils; the still and awful red of the ship's shadow; the blue, glossy-green and velvet black of the water snakes, whose every track is a flash of golden fire; the crimson of the angelic shapes; the red lips and yellow locks of the Nightmare Life-in-Death. Even when the reader leaves the world of enchantment for that of common life, the color remains—the bride who walks to the wedding feast is as red as a rose.

After loud noises, the end seems to come with quiet rhythms and a great calm. The ancient mariner becomes a seer, and his voice is that of an oracle as he bids farewell to the wedding guest and stresses the lesson:

"He prayeth best who loveth best
All things both great and small."

Of the other poets of the Romantic Period, many teachers will include in their course some poems by Byron, Shelley, and Keats. Students usually enjoy studying "The Prisoner of Chillon" soon after their study of "The Rime of the Ancient Mariner." They find similarities between the two poems: both stress love of living things (water snakes, for example, in "Ancient Mariner"; mice and spiders in "Prisoner of Chillon"); both characters are punished; the mariner's punishment begins to lessen when he blesses the water snakes, while the prisoner is brought from his unconscious state by the caroling of a bird.

Some attention should be given to "Apostrophe to the Ocean," since it contains impressive figures of speech; it shows Byron's love of the grand (big) elements of nature in contrast to Wordsworth's love of little things (daffodils); and it shows the stress put on immortality by the Romantic poets (empires crumble, but the ocean remains the same).

Poems that make up Shelley's beautiful trilogy surely deserve attention: "The Cloud," "To a Skylark," and "Ode to the West Wind." Students may compare Shelley's "To a Skylark" with Wordsworth's skylark poems. The teacher should surely have students examine the many beautiful similes and notice or memorize the stanza beginning "We look before and after." Students may look for lines that remind them of Wordsworth's "The Tables Turned."

The student should try to put himself in the cloud's place. Attention should be focused on the different phases of the cloud, such as summer storm, winter snow, clouds at sunrise, clouds at night with moon and stars shining through, clouds as roofs held up by columns of mountains, clouds connected with the rainbow. The line "Like a child from the womb, like a ghost from the tomb" shows an important trait of Shelley's; he may write of death and then life or of winter and then spring ("If Winter comes, can Spring be far behind?")

In discussing "Ode to the West Wind," some attention should be given the stanza with the interlocking rhyme (**terza rima**), which is probably new to many students. This is an appropriate time to stress Shelley's tendency to go from death to life, winter to spring, or, as with the cloud, "I change, but I cannot die." Students are interested in the lines that describe Shelley himself: "One too like thee: tameless, and swift, and proud."

Shelley's sonnet "Ozymandias" usually makes a deep impression on many students. They see the same purpose here that they see in Byron's "Apostrophe to the Ocean." In Byron's ocean, man's control stops with the shore, but "upon the watery plain/The wrecks are all thy deed" and also "Time writes no wrinkle on thine azure brow." In "Ozymandias," the works of the vain king have vanished, but "The lone and level sands stretch far away" (just as they always have).

Keats' "Ode on a Grecian Urn" deserves attention. The teacher should steer this study so that students see that another Romantic poet is also stressing immortality of a sort: when this generation has passed away, the urn will speak to succeeding generations its message that beauty and truth are one, timeless and changeless. Some will be interested in Greek art as connected with this poem and may do research to find out more about the Elgin marbles. Students enjoy discussing the figures on the urn, as the poet portrays them, especially those of the lovers who can never kiss, but "Forever wilt thou love, and she be fair!"

Keats' "Ode to a Nightingale," too, has the same element, stressing immortality, as does Byron's ocean and Shelley's "Ozymandias." The poet says, "Thou wast not born for death, immortal Bird" and continues to say that this is the same song that Ruth heard amid the alien corn (Old Testament).

"The Eve of Saint Agnes" may be used, if the teacher desires, as an illustration of the Romantic poets' interest in history and old legends. Scott is, of course, one of the best examples for this purpose, since he actually brought about the popularity of the historical novel. He was also interested in writing ballads to imitate the old Scottish ballads. Many of the students, in connection with the early periods, read **Ivanhoe.** At this time, they may be encouraged to read other novels by Scott.

Students should understand the purpose of Southey's "Blenheim" and Hood's "Song of the Shirt," the first showing the futility of war and the second showing concern for the underprivileged. These indicate a trend that arose near the end of the century. Southey's poem indicates that the new generation demands to know the why of war and the resulting good. Hood, no doubt, hoped through this poem to bring about an improvement in working conditions.

The teacher, either at this time or when students are studying other essayists, will surely include some of Lamb's essays, putting stress on the personal, gentle, quaint style, as shown in "Dream Children." Students' attention will be directed, also, to Lamb's **Tales from Shakespeare,** with stress on its use to aid younger children in an understanding of Shakespeare's plays.

BASIC LEVEL

Many suggestions have been given, the simplest of which the teacher may use with students in the basic group, remembering again that these students require clear explanations from the teacher and a willingness to help. Assistance is surely needed in the study of this period, because these poems are difficult for the basic group. These students, in a simple way, should be able to develop questions like this: "By discussing 'The Rime of the Ancient Mariner' show that at least two of the qualities of the Romantic Period are illustrated by the poem." To answer this question, these students should be able to discuss love of nature and creation of fantastic dream worlds. They may also write a discussion concerning the prisoner's experiences in Chillon. They should be able to develop a paper explaining why Wordsworth is referred to as "nature's high priest."

STANDARD LEVEL

Most of the suggestions already discussed may be used with the standard group. For an essay-type test on "Rime of the Ancient Mariner," some students may enjoy developing this idea: "Start at the beginning and trace the part played by the wedding guest. Follow the guest to the very end of the story." They may write on this idea: "Byron and Coleridge are both poets of the Romantic Period. Show that, in some respects, 'The Rime of the Ancient Mariner' and 'The Prisoner of Chillon' are similar. **Think,** first. Then discuss." Some students may compare Wordsworth's attitude toward nature with that of Coleridge by discussing specific selections. Another assignment may be a discussion of Wordsworth's "Tintern Abbey" and Byron's "Apostrophe to the Ocean," showing similarities and differences in their attitude toward nature. Students may do research on Wordsworth's attitude toward children as shown in his poems.

ADVANCED LEVEL

The Romantic Period is really a fertile field for superior students. Actually, there is no end to assignments that they may attempt. These students should have practice in making studies of their own, in finding material, and in organizing material into a finished paper. Some students may use Markham's "Man with the Hoe," Vachel Lindsay's "The Leaden-Eyed" (both studied in American literature), and Hood's "Song of the Shirt" for comparative analysis as to structure, rhyme, meter, poetic devices, content material, and purpose.

A rather difficult but challenging assignment for these pupils is the following. "The following quotation, by Wordsworth, is from 'Preface to the Second Edition of **Lyrical Ballads'** (not in all text books). By using specific examples of selections you have studied, show that Wordsworth did or did not accomplish his purpose."

> 'The principal object, then, proposed in these Poems was to choose incidents and situations from common life, and to relate or describe them, throughout, as far as was possible in a selection of language really used by men, and at the same time, to throw over them a certain colouring of the imagination, whereby ordinary things should be presented to the mind in an unusual aspect . . . each of them [the poems] has a worthy purpose'."

These students enjoy reading Keats' letters, especially those written to Fanny Brawne, whom he characterized as "beautiful and elegant, graceful, silly, fashionable, and strange." Based on their reading of these letters, they may develop papers to show Keats' attitude toward Fanny or the problems connected with their courtship.

THE VICTORIAN PERIOD

It is well to begin the Victorian Period with readings that will stimulate interest in the literature and a desire to study it. One of the best selections for creating an interest in the period is **The Barretts of Wimpole Street,** since it pictures the life of a Victorian family and, at the same time, gives students a rather intimate insight into Elizabeth Barrett and Robert Browning's courtship. Pupils are much more interested, then, in studying these two poets. Many students are stimulated from their study of this play to read biographical material concerning these famous lovers in literature (Winwar's **Immortal Lovers,** for example, or Waite's **How Do I Love Thee?** or Virginia Woolf's **Flush**). Although **The Barretts of Wimpole Street** is not included in all text books, teachers and pupils can usually work out a plan for obtaining copies.

Since this play is not difficult to read, students may read it outside class; however, they thoroughly enjoy taking parts and reading it in class. They are interested in Browning's sweeping, optimistic personality and particularly enjoy his method of love-making. Bella brings laughter from the group. They are also highly amused and disgusted by the large number of brothers, all of whom act, as Elizabeth says, "like automata." If there is a good reader in class with a rather deep, severe-sounding voice, he can add much to the students' enjoyment of the play by taking the part of Mr. Barrett, against whom the students very quickly become prejudiced.

The teacher should not overlook the study of **The Barretts of Wimpole Street** as an opportunity for students to make observations concerning writers and literature of the time. From comments made by characters in the play, some knowledge may be gained concerning Tennyson's writing as well as that of Elizabeth Barrett and Robert Browning.

At this time, it is well to have the students turn to the Modern Period for the reading of Strachey's "Queen Victoria's Accession." This, too, will furnish background material for the period and stimulate interest in this period, as well as furnish students with an understanding of modern biographical techniques. Some students may read the entire biography **Queen Victoria** from which this selection is taken.

Another selection recommended for interesting background material is Housman's **Victoria Regina.** Some students have probably seen this on television. This play gives the students more insight into Prince Albert's influence, as Victoria's husband, on English life and government. They see, too, that members of royalty are, after all, human beings.

If teachers begin the study of the period with **The Barrets of Wimpole Street,** the most appropriate time to study selections from the Brownings is immediately following the play. Other teachers prefer the study of Tennyson first. Some may prefer concentrating on the essays first.

Since textbooks usually choose Tennyson as the most representative of the period, the teacher may go immediately to Tennyson's selections, showing moral seriousness (the chief characteristic of the period), his patriotism, interest in science and religion. The students may recall the study of **Idylls of the King** in the tenth grade. They will be interested to know that Tennyson dedicated **The Idylls of the King** to the memory of Prince Albert with the result that Queen Victoria rewarded him with a title (after he was finally persuaded to accept it). Since the students are familiar with **The Idylls,** the teacher may assign "The Lady of Shalott." Students should recognize the similarities between this and the long idyll "Lancelot and Elaine." This short selection offers an opportunity for the study of symbolism. The teacher may ask the students if they have ever known anyone who tried to live life indirectly or who tried to avoid active participation in life. She may lead them to see that if such a person suddenly jumped into the stream of life, after years of the isolated life, a tragedy, no doubt, would result. They, then, apply this idea to "The Lady of Shalott," clarifying the symbolism. They may proceed to try to find similarities between this short poem and drama. The first division, for example, seems a preparation for the leading lady; the second, a foreshadowing of something to come; the third, the climax; and the fourth, the catastrophe. Students are interested to know what finally caused the lady to look toward Camelot (Lancelot, of course), and they see the irony in Lancelot's line "She has a lovely face." Attention should be called to choice of words. In presenting the glitter of Lancelot, for example, Tennyson uses **dazzling, flamed, sparkled, glittered, golden, blazoned, silver, shone, burning flame, glowed, burnished, flashed.**

Students in the twelfth grade are familiar with the character Ulysses from their study of the **Odyssey** in the ninth grade, and they enjoy concentrating on his attitudes in later life by studying the selection "Ulysses." They may interpret certain lines and show how they fit into the whole poem, lines such as "I am become a name"; "I am a part of all that I have met"; "How dull it is to pause, to make an end,/To rust unburnished, not to shine in use!" or 'He works his work, I mine." Tennyson, perhaps, thinks the world needs both types, represented by Ulysses and his son Telemachus; one suited to stay in Ithaca and rule, while the other contrives "to strive, to seek, to find, and not to yield."

A study of the short selection from "Locksley Hall" results in interesting discussions concerned with science and world situations, and, at the same time, shows Tennyson's uncanny power to picture what has actually come to pass: "heaven filled with commerce," "airy navies," "federation of the world." Some of the brighter pupils may put thought on the line "And the kindly earth shall slumber lapped in universal law." Would that be an ideal condition? Should the "kindly earth" slumber?

In beginning a study of "In Memoriam," the class may consider the meaning of the word **elegy.** Individual students have perhaps earlier in the course given analyses of Milton's "Lycidas" and Shelley's "Adonais," and they learn that these two selections plus Tennyson's "In Memoriam" are referred to as the three greatest elegies in English literature. Some pupils enjoy doing research concerning Arthur Hallam and his association with Tennyson and the Tennyson family. Milton and Shelley's reasons for writing their elegies, the pupils notice, were not the same as Tennyson's. They may think of this selection as the thoughtful analysis of one of life's greatest problems, and they will see that as Tennyson looked back over the period of grief, he realized his lack of maturity ("confusions of a wasted youth"). A more mature attitude is seen, however, in Tennyson's later lines: "Believing where we cannot prove" or "We have but faith; we cannot know;/For knowledge is of things we see." Attention may be focused on the similarities between this poem and works of Wordsworth and Shelley; for example, "And every winter change to spring" is much like Shelley's "If Winter comes, can Spring be far behind?" Again, "That not a worm is cloven in vain" reminds one of Wordsworth's philosophy.

Tennyson's death poem "Crossing the Bar" may be appropriately studied last. Pupils should study each word or line for a double meaning, beginning with the title. They usually feel that Tennyson's attitude in this poem is an outgrowth of his long period of grief over the death of Hallam—that he has learned his lesson which he expresses in the lines "And may there be no sadness of farewell,/When I embark." Pupils may compare this with other death poems, such as Keats' "When I Have Fears."

Whether pupils study the Brownings before or after the study of Tennyson probably makes little difference, but studying **The Barretts of Wimpole Street** before a study of the Brownings does make a difference. If the play has been studied, students will be interested in learning more about the poetry of this couple. They may begin by attempting to point out parallels between Elizabeth Barrett's sonnets and the actual courtship. They notice, for example, in Sonnet 1, the answer to the question "Guess now who holds thee?" is "Not Death, but Love." Students recall, then, that in the play, when Elizabeth seemed resigned to death, Robert Browning entered her life, giving her the will to live. Sonnet 6, with the line "Go from me" will cause the students to recall Elizabeth's decision that this courtship should not materialize. Girls may memorize lines in sonnets 14 and 43. Boys do not particularly enjoy memorizing lines showing a woman's conception of love.

As the students turn to Robert Browning, they may question their own abilities to interpret his poetry, since they remember that in **The Barretts of Wimpole Street** Browning failed to interpret his own lines, finally saying, "Well, Miss Barrett, when that passage was written only God and Robert Browning understood it. Now, only God understands it." Pupils, however, particularly the boys, enjoy Browning's poetry. They quickly notice in "Give a Rouse" and "Boot and Saddle" the rugged, musculine-type poetry that seems appropriate as a product of Browning. "Give a Rouse" is perhaps the best selection to use in showing the effect of monosyllables—a rugged, cheering effect and a non-musical effect ("To whom used my boy George quaff else"). Students are usually surprised that the use of one-syllabled words can produce this effect.

Turning to the little selection from "Pippa Passes," the teacher may suggest that some students do additional reading from the long selection, noting particularly the effect of

Pippa's songs on others. They may compare this effect with that of Timotheus in "Alexander's Feast." Students should memorize these lines not only for the beauty of the language, but also for the parallel structure. These eight lines offer a perfect example of parallel structure, which is one of the chief rhetorical principles to be mastered by twelfth grade pupils.

Since the study of Browning presents one of the best opportunities for an understanding of the dramatic monologue, special attention should be given to "My Last Duchess' or "Love Among the Ruins." "My Last Duchess" is perhaps preferable, since it is one of the most popular monologues. First of all, the student must understand what is meant by a **dramatic monologue.** They see that the poet does not have an easy task, since only one person appears in the poem, and he not only must bear his own side of the drama but also must imply in his answer certain questions, gestures, and even attitudes of the person we infer to be present. All students may do a written analysis, but the teacher will not expect answers of the same quality. The analysis may include setting, explanation of the situation, verse form (rhyme and meter), purpose of the envoy's visit, and methods of securing suspense. Explanations of these questions may also be included:

1. What methods make the poem successful? (The superior students may include indirection and compression; many may include conversational tone, interest in character, suspense, and clever phrasing.)
2. What are the characteristics of the Duke? How do you know?
3. What are the chief characteristics of the last Duchess? How do you know?
4. What is behind the jealousy? (Is this a deep love on the part of the Duke or failure to possess completely for himself? Does he desire his wife as a companion or as an ornament for his palace?)
5. What is the purpose of the entire story, from the viewpoint of the Duke? (To inform the emissary what the Duke expects in a wife.)
6. What is the author's purpose? (Presentation of a scene of Renaissance Italy, presenting people at a crisis in their lives. He wishes to give a certain flavor that he found in the age and to give the characters and the psychological impulses behind them.)
7. What happened to the Duchess? How do you know?
8. What characteristics do you think the Duke expects in his next wife? Explain.
9. What evidence is there that he takes pride in his art collection?
10. How do you account for the Duke's insistance that the emissary accompany rather than follow him?

In developing discussions of this type, students should always quote specific lines to back their ideas.

"Prospice" is an excellent example to use for an understanding of Browning's philosophy and attitudes. As he looks forward to death as "one fight more The best and the last!" students are reminded of his philosophy in dealing with Elizabeth Barrett: "If you remain to the last beyond my reach I shall die proud and happy in having spent a lifetime fighting to gain the richest prize a man was ever offered," or as he expressed his attitude another time, "A man's reach should exceed his grasp, or what's heaven for?" Pupils may compare "Prospice" with Tennyson's "Crossing the Bar" or Hardy's "Afterward." They may have an oral discussion as to whether or not Browning's motive in looking forward to death is selfish—to meet Elizabeth ("I shall clasp thee again"), with the observation, of course, that the last line includes God ("And with God be the rest!")

Teachers may sandwich essays by Carlyle, Macaulay, Newman, and Huxley between poets to prevent pupils' tiring of the poems. Pupils should observe the style of each writer, keeping in mind other essayists already studied. They notice the staccato sentences of Carlyle and the smooth, even-flowing sentences of Macaulay; the thoughtful style and noble standards of Newman and the scientific interest and method of presentation of Huxley's "A Liberal Education." Students usually enjoy participating in a panel discussion based on the study of Newman's and Huxley's essays on education, with one pupil being responsible for presenting Newman's ideas; a second, Huxley's ideas; a third, showing preparation for life given by our own school system; and a fourth, discussing what is lacking in our system to prepare for life. This panel discussion may be an excellent informative discussion if the pupils are given proper guidance.

The teacher may want to include, in the study of this period, some poetry selections from Arnold, the Rossettis, Gilbert and Sullivan's **H. M. S. Pinafore,** Stevenson, Hardy, and Kipling. Since a short story unit is usually studied immediately after the Victorian Period, why not leave the stories of Stevenson, Hardy, and Kipling until the other stories are considered?

Matthew Arnold's "Dover Beach," like "In Memoriam," offers another opportunity for students to see the doubting tendency that many of the writers possessed. They may think of parallel examples among present-day writers. Much scientific progress was taking place then, as it is now. Some people, including writers, always have difficulty keeping up with the fast pace of scientific development; they seem to question those things they do not understand and have difficulty reconciling science and religion. Whereas Arnold says, "The sea of faith/Was once, too, at the full," Dante Gabriel Rossetti, though, in "The Sea Limits" ends with "And Earth, Sea, Man, are all in each."

Pupils particularly those interested in art, enjoy "Silent Noon" and "The Woodspurge" as paintings done with words rather than with brushes. They recognize Dante Gabriel Rossetti as an artist, and some of the art students are usually interested in doing research on the Rossettis.

A few pupils have probably participated in staging **H. M. S. Pinafore,** and are, therefore, familiar with the selections. Many of them, however, in doing the production probably failed to observe the satirical quality of the verse. At this time the teacher may direct their attention to the satire in "He is an Englishman" (national pride) and "When I was a lad" (the self-made man and the British navy) and to the many-syllabled words and unexpected rhymes.

Stevenson's essay "El Dorado" appeals to many pupils. They give considerable thought to the theme that satisfaction and joy lie in the effort toward a goal rather than in the final attainment of it. They wonder, for example, just how they will feel after they have received their diplomas. By this time, some are already slightly depressed over the idea of graduation. They enjoy the reference to the young man who, when he had read all of Carlyle, cried, "What! is there no more Carlyle? Am I left to the daily papers?" or to Alexander's weeping because he had no more worlds to conquer.

With Hardy's poems, students should look in "Afterwards" for unusual and effective combinations of words. They should see that the speaker, in this death poem, stresses ideas that other poets do not mention; he is concerned with what people will say about him after his death. Pupils enjoy pausing on the phrase "like an eyelid's soundless blink," a good example to show sensitivity of a poet, his recognition of something that occurs hundreds of times a day that people take for granted. How annoying, though, would be the squeaking of an eyelid! Many students consider this for the first time. Everyday, commonplace happenings in life are further seen in the harrowing of clods (by the man with the mule), the smoke from the couch grass, and "a maid and her wight" in Hardy's "In Time of the Breaking of Nations." Wars' annals fade, but these are familiar scenes with every generation.

Turning to Kipling's poetry, an interesting discussion may arise concerning the treatment of soldiers during peacetime. This discussion develops as they read "Tommy" and see the contrast between treatment of the Anglo-Indian soldier in time of war and time of peace.

Boys particularly like "The Ballad of East and West," which brings together two young heroes, the Englishman and the Afghan, and thus unites East and West. Students enjoy the swinging meter, vivid imagery, and powerful diction. In recognizing the theme, students must not stop with "East is East, and West is West, and never the twain shall meet." They must realize that East and West **do** meet through people themselves.

In the study of the Victorian Period, teachers should be sure that students are aware that this century (the 1800's) produced many of the greatest novelists in English literature: Austen, Scott, the Brontes, Thackeray, Dickens, Trollope, Meredith, Eliot, Hardy, and Stevenson. Throughout the year, teachers will stress the importance of these novelists and will encourage students to read their novels. At the end of the eighteenth century, as has been mentioned, teachers may concentrate on a unit on the novel, including writers of the Victorian Period. Other teachers may include these novelists in a unit on fiction (short stories and novels) at the beginning of the Modern Period. From time to time, individual reviews and discussions of these famous novels should be included in the program.

BASIC LEVEL

From the suggestions given above, the teacher may select those most appropriate for the basic group. Many in this group will thoroughly enjoy, for example, **The Barretts of Wimpole Street** and biographies of the Brownings. With the teacher's help, they can get some of the main ideas from the poems and essays. They may enjoy **Treasure Island** or **Captains Courageous.**

These students should be able to write simple discussions on the following ideas:

1. Describe the picture you see in "Silent Noon."
2. What is the story in "The Ballad of East and West"? What is the purpose of using the narrative element in the poem?
3. Hardy's "The Darkling Thrush" refers to the death of what two things? How do

you know? What is given as a contrast to this death?

4. What picture of Victorian family life do you have from reading **The Barretts of Wimpole Street**? Write a discussion to show the conception you have.

STANDARD LEVEL

Any of the suggestions above may be used with the standard group. These pupils should be able to discuss intelligently a question like this: How does Stevenson's philosophy as shown in "El Dorado" compare with that of Robert Browning (shown in any number of selections) and with that of Tennyson (shown, for example, in "Ulysses")? These pupils may be asked to prove whether or not this statement concerning **The Barretts of Wimpole Street** is true: ". . . the drama catches the mood and manners of Victorian family life with startling vividness, and it makes of its hero and heroine realistic believable persons." On an essay-type test, they may give a detailed discussion of Huxley's "A Liberal Education," including main ideas and style and also why they agree or disagree with his philosophy. They may be asked to show, by discussion, that "Flower in the Crannied Wall," "Ulysses," and "Locksley Hall" illustrate three different characteristics of Tennyson. Some lines from each poem should be quoted.

ADVANCED LEVEL

Again, this period, like all the others, presents the opportunity for these students to do research, to read additional materials, and to present interesting oral and written analyses and discussions. A very bright student may want to delve into Browning's masterpiece, **The Ring and the Book.** Another may be interested in reading all of Tennyson's "In Memoriam" or "Locksley Hall." All will, no doubt, read many novels from this period. A logical, mature discussion, backed with specific examples, should result from this question: Compare and contrast Newman's "The Educated Man" with Huxley's "A Liberal Education" as to style and subject matter. Which do you think has the sounder philosophy? Why?

Some of these students are usually interested in reading additional selections from Dickens' **Pickwick Papers,** with the chief assignment being to show Dickens' methods of making this his most humorous work.

They should be able, on an essay-type test, to give a detailed discussion of this question: Compare and contrast Tennyson's "Crossing the Bar" with Browning's "Prospice." Begin with the titles and continue to the end of the poems.

There should be interesting analyses and panel discussions of famous novels written during this period.

THE MODERN AGE

Some teachers begin the senior English course with a unit on the short story and never "get to" the Modern Period again. Many students, however, enjoy the selections from the Modern Period more than they enjoy any other period in English literature. This is a period in which they live and in which they are interested. Why, then, should they be deprived of this pleasure? If this period cannot be studied by one method or procedure, it may be studied by another method. There may not be time for all teachers to have an intensive class study of all selections, but if there is no other way for the teacher to include this material in the year's course, students may read the selections as they do assigned or suggested library books. The brighter students in the classes can give interesting reports on certain selections.

This period furnishes an opportunity to study types of literature. **Adventures in English Literature** by Inglis and Spear groups all selections into specific types: short story, biography, essay, drama, and poetry. Some teachers as mentioned above, prefer beginning the year with a study of the short story. Since nearly all pupils enjoy reading short stories, the teachers feel that during the extremely hot weather when school first begins more may be accomplished by using the short stories. Other teachers prefer having students study the short story unit at the beginning of the Modern Period. During this last six weeks, many students are tired, and twelfth grade students have interruptions in connection with invitations and other factors involved in their graduation. At this time, too, the short story is useful in holding their interest. No matter when the short stories are studied, most students are interested in them.

Short Story

There are, no doubt, as many ways to teach the short stories as there are individual teachers. The method that accomplishes best results for one teacher may not bring these results for another. If, however, students have access to good short stories and a time is allotted for reading them, a certain degree of success is assured. An attractive bulletin board helps stimulate interest. The teacher may bring to her room from the library collections of short stories. Since students study American writers of short stories in the eleventh grade, perhaps these collections for twelfth grade students should include many of the best British writers. If she has been notified ahead of time and given a list of English writers of the short story, the librarian will have these books on a cart, ready when the teacher sends for them. Bringing library books to the English classroom creates a very wholesome, desirable situation. If students are not accustomed to this set-up, they will be astonished that the librarian consents for the teacher to take eighty or ninety books from the library at once. They should understand that the librarian is delighted for the books to be used, provided teacher and pupils take proper care of them and do not misplace or lose them. A week or ten days may be set aside for students to study only short stories. Some teachers may prefer not to limit this study to short stories; the unit may be fiction study. Most novelists are also short story writers. In teaching techniques used in fiction, however, or in having pupils do analyses, about as much (perhaps more with some students) can be accomplished with short stories or short novels as can be accomplished with the long novel.

If the teacher desires to limit the study to British writers, a list such as the following may be put on the board or mimeographed for students so that they may know which writers are British. (Most of the collections will include writers from different countries.)

Doyle
Stevenson
Conrad
Morrison
Kipling
Bennett
Galsworthy
Pickthall
Mansfield
Maugham
Neal
Wells
Lover
Dickens
Collins
Dahl
Sansom

Hardy
Barrie
Jacobs
Moore
Huxley
Woolf
James
Forster
Hudson
Knight
O'Flaherty
Lawrence
Wilde
Scott
O'Connor
Gordimer

The teacher may add to the list or remove names of writers she prefers not to include.

First of all, there should probably be a preliminary discussion of fiction. Students may recall something of the history of the short story from the study of American literature. The early history will include Irving, Poe, and Hawthorne. Teachers may find an excellent discussion of fiction, as well as the other types of literature, in **An Approach to Literature** by Brooks, Purser, and Warren. These authors say that although the length of the short story is usually considered to be under 10,000 words, the novelette between 10,000 and 35,000, and the novel above 35,000, this is a crude and arbitrary way of defining these forms; that no writer is concerned whether his piece of fiction is classed as a short story or a tale or novelette. He is not writing to fit a definition but to get an effect in his reader. He has something to say and wants to say it as well as possible. The reader wishes to share in the experience prepared for him by the author; the experience may involve both idea and feeling, belief and emotion, and fact and interpretation. The experience in the story or novel is what the reader values; he reads a good book over again with enjoyment because he desires to have again the experience the story gives, and the form and the content are but aspects of the story. **An Approach to Literature** discusses plot, unity, logic, interpretation, belief, the total experience, setting, atmosphere, selectivity, focus, point of view, style, exposition, movement, and conflict. The student should carefully examine Inglis and Spear's **Adventures in English Literature** for an analysis of Maugham's "The Verger."

The teacher may write on the board a form for the student to follow for each story he reads, or he may give each student the mimeographed form. Suggestions for this form may be taken from the discussion of the novel at the end of the eighteenth century, or each teacher will perhaps have a form he prefers. The teacher should be careful, however, not to make this written form too difficult a chore. Students may write these brief discussions on 4" x 6" cards. Before the study is completed, each student may choose one story for a rather detailed written analysis. Since some stories are four or five pages long, while others are forty pages long and since some students read more rapidly than others, perhaps a minimum number of pages may be required, with brighter students reading beyond this number. The reading will also include stories in their textbook. It is not necessary to test students on all stories. The teacher will know who is reading conscientiously. She may include on the test the stories in the text, and perhaps it is well first to review or discuss these stories with the students. If there is little time, then this may be a quick review.

If this procedure is used to teach the short story unit, students have an opportunity to discover authors new to them. It is quite rewarding to hear a student say, "I had not known before I started reading these short stories that Somerset Maugham is such a good writer. I surely want to read more stories and novels by him."

Poetry

For the modern poetry unit, if time is limited, teachers may select poems that will show students typical characteristics of modern poetry, such as free verse, contemporary subject matter, new treatment of subject matter ("stream of consciousness"), complexity, and comprehensiveness. The one-world idea may be stressed again as pupils turn to T. S. Eliot and W. H. Auden.

Students will find, however, that a great many poets attempt to do, both with subject matter and traditional patterns, exactly what some of the best poets in the past have done. Pupils see in Yeats "The Lake Isle of Innisfree" the influence of Thoreau or in his "The Fiddler of Dooney" the effect of music (which reminds them of Dryden's "Alexander's Feast"). As they study the little poem "Silver" by Walter de la Mare, in addition to variety and intensity, for the first time they may recognize (if the teacher guides them) who actually sees this silver sheen on the dog, dove, mouse, stream, and all the other elements: "This way, and that, she [the moon] peers, and sees/ Silver fruit upon silver trees." The moon, herself, sees the beautiful effect. Since she herself makes the silver world that she sees, the student may ask himself, "Is it true that any observer colors the world that he sees in some degree by his very act of looking at it?" Gibson's "The Stone" may be used to show the chiseling effect of abrupt lines:

> "She eyed each stroke,
> And hardly stirred;
> She never spoke
> A single word."

Even the ending is abrupt:

> "Next night I labored late alone,
> To cut her name upon the stone."

This ending presents an excellent opportunity to remind pupils that a sermon, or speech, or student theme is more effective and impressive if the speaker or writer ends when he has said what he has to say. Many good oral and written compositions are ruined because the speaker or writer cannot stop. Gibson's "The White Dust," one sharp, impressive contrast, is excellent to make students pause momentarily for thought:

> "A new drift's rock-roof, insecurely propped,
> Had settled; and, in settling, crushed just then
> The life out of six men:
> Six hearts had stopped. . .
> But I, unguessing, looked up fretfully
> At the fresh crack, and rose impatiently
> To wipe the dust from my mohogany."

Since Masefield is present poet laureate, the little poems, in any textbook, should have consideration. These may include "Sea Fever," "A Consecration," "Laugh and Be Merry," or others.

Noyes' 'The Barrel Organ" may be difficult for slow students, but, with the teacher's help, they can get the general idea. Some textbooks omit key lines which show the effect of the music on specific individuals: the thief, the modish woman, the Oxford man, the laborer, and the demirep. These lines should be pointed out to students.

Rupert Brooke's "Great Lover" surprises pupils—the title misleads them. After they have considered the things the speaker loves (friendly bread, rainbows, radiant raindrops, kindliness of sheets, male kiss of blankets, smell of old clothes, hair's fragrance, holes in the ground, new-peeled sticks, and others), it is surprising what they can write down on paper as their loves.

Sassoon's "Base Details," which shows resentment against war, presents another opportunity for discussing a controversial question: What about the majors at the base who "speed glum heroes up the line to death"? Pupils "take sides" in this discussion.

Some pupils are particularly interested in Spender, since in the spring of 1964 he made a visit to Memphis and a few pupils in the classes probably talked with him. Students may concentrate on "The Express" with its steadily mounting speed, then smooth movements, until they stop to parley over the last two lines:

> "Wrapt in her music no bird song, no, nor bough
> Breaking with honey buds, shall ever equal."

They recognize this attitude as quite a contrast to that of Wordsworth.

Other modern poems may be substituted for the ones mentioned or may be added to them.

Biography

Since teachers will feel pressed for time the last six weeks when they attempt to teach the Modern Period, perhaps only a short time will be required for the modern biography. Not too much time will be needed if teachers have put stress on biographical writing throughout the year. In connection with Boswell's **Life of Johnson** in the eighteenth century, no doubt most teachers guided students into a rather thorough discussion of characteristics of good biographical writing. By this time students have perhaps already examined Strachey, one of the pioneers in enlivening and humanizing biography, in "Queen Victoria's Accession" and Pearson in "The Launching of **H.M.S. Pinafore.**" In connection with the recent death of Nehru, uncle of the author, students will be especially interested in Saghal's "The Death of Ghandhi."

Students should be reminded again that modern biographers present the whole personality, virtues and weaknesses, successes and failures. They also employ the fiction devices of incident, conversation, suspense, and climax, resulting in a cross between a completely documented biography and a biographical or historical novel, a biography which today rivals the novel in popularity.

Essay

Turning to the modern essays, the teacher may guide the pupils in a quick review of the essayists they have already studied, showing how the essay has developed: Bacon, Dryden, Addison and Steele, Lamb, Stevenson, Carlyle, Macaulay, Newman, and Huxley. Definition of the essay and characteristics may be reviewed. The students should already be familiar, to some extent, with the essayists included in **Adventures.** When reading "A Guide to Britain," the introduction to the anthology, they became acquainted with J. B. Priestley. Many pupils included Orwell, Woolf, and Forster in their short story unit. From their history courses, other reading, and from television, students by this time have become acquainted with Churchill and his speaking and writing. They usually enjoy the humorous, informal characteristic of Priestley's essays, the humor of Leacock, and the style and subject matter of Orwell's "Shooting an Elephant" and Woolf's "Modern Letters."

The teacher should take time for students to examine carefully the excerpt from Churchill's **The Gathering Storm** and his speech to the House of Commons, "The Miracle of Dunkirk." They should study Churchill's style by noting the directness and clearness of his sentences, his use of repetition for emphasis, his use of parallel construction and balanced sentences, and his emotional appeal. Students may compare Churchill's use of rhetorical principles with those used by John F. Kennedy in his "Inaugural Address."

This is an opportune time for students to write essays. They may first outline one of the essays in their text and then try to develop a similar one.

Drama

Finally, coming to modern drama, students, at this time, are also familiar with some modern plays. Students in the advanced group have perhaps already studied Eliot's **Murder in the Cathedral,** all groups have probably studied Besier's **The Barretts of Wimpole Street,** and may have read modern plays as outside reading. Some students will be interested in giving oral or written reports tracing the development of drama. Attention of students may be focused on projects such as the Little Theater, Front Street Theater, and the Shakespearean Festival. They should notice the prominent part played by Irish playwrights in developing interest in modern drama. They should also recognize some of the playwrights as short story writers or novelists already studied (Galsworthy, Barrie, Maugham).

Students quickly recognize Shaw, with his sharp comments on social injustices and moral weaknesses of our civilization, as the dominant figure in twentieth-century drama. Many have probably seen **My Fair Lady**, Broadway's musical version of **Pygmalion,** and are thus eager to read **Pygmalion.** Since this play is a satire on the false values of society, here again is a good opportunity for the brighter students to make a further study of satire. They may recall Swift's and Addison's satirical methods. They see Shaw's humor has a touch of satire, which he uses as a sharp social lash. Controversial questions arise in the study of this play. With guidance from the teacher, some of the resulting discussions may be profitable; for example, students do not always agree that Shaw is justified in satirizing, as he does, certain aspects of society. With this study, pupils become more conscious of dialects and usage. Some are interested in doing further research concerned with dialects or certain phases of the history of the English language. Some pupils may read, outside class, other Shaw plays, perhaps **Androcles and the Lion** (early Christian martyrs in Rome) or **Arms and the Man** (from which the musical comedy **The Chocolate Soldier** was drawn). Students should recognize Shaw's use of the stage, as he expressed it, to "convert a misguided people." He fathered a new type—the play of ideas. "I deal with all periods," said Shaw, "but I never study any period but the present. I have no clue to any personage save that part of him which is myself." Since many students probably attended the movie concerned with Lawrence of Arabia, they may enjoy reading Stanley Weintraub's **Private Shaw and Public Shaw,** a dual portrait of Lawrence of Arabia and George Bernard Shaw.

The two short plays Synge's "Riders to the Sea" and Barrie's "The Old Lady Shows Her Medals" may bring about interesting oral and written discussion concerned with mother-son relationships, the first portraying the real mother grieving over the death of her sons; the second portraying the make-believe mother boasting of having a son in the war and, at the end, possessing an air of triumph, since she is the only charwoman who has had a son killed in action. Students may recall, at this point, the father-children relationship in **The Barretts of Wimpole Street.**

As the study of English literature comes to an end, pupils may be reminded that their travels throughout the British Isles are ending. They have seen this country and these people by means of literature. Why do the English people, with whom American heritage is closely connected, possess the traits and the language that they do? Pupils may recall the mixed threads that make up the English character (**Adventures,** p. 558): "the action and bravery and endurance of the Anglo-Saxon, the humor and imagination of the Celt (whether we call him Irishman or Scot or Welshman), the gaiety and culture of the Norman Frenchman, the boldness of the Elizabethan, the surge for freedom of the seventeenth-century Englishman, the love of order and graceful living of the eighteenth-century gentleman, the deep emotion of the Romantics, the moral earnestness of the Victorians, the sense of the rights of the common citizen that is characteristic of the modern man."

The conscientious teacher can only hope that these literary selections (content and style) have "rubbed off" on the student, giving him a clearer understanding of the English language and of himself.

BASIC LEVEL

The teacher should guide the basic students in selecting the simpler stories, biographies, essays, and plays. They can enjoy humorous stories like "Tony Kytes" or a more serious story like "The Verger." Nearly all boys, including those in the basic group, thoroughly enjoy O'Flaherty's "The Sniper." It is short, realistic, and full of suspense. They enjoy the humorous, light essays by Priestly or Leacock. Pupils in this group may have difficulty with **Pygmalion.** With the teacher's help, they may understand the story, but they may not be able to recognize Shaw's satirical method. They enjoy some of the simpler poems in the modern group.

Some suggested assignments are as follows:

In a simple manner, students in the basic group may be able to show that Synge's "Riders to the Sea" is a local color play. They should be able to observe dialect, ways of making a living, and other customs peculiar to these island people.

After studying "The Great Lover" they may list their own loves, imitating, as best they can, Brooke's style.

They may write a very simple short story or write a beginning for a short story.

Some students in this group may be capable of reading Barrie's best-known novel **The Little Minister** and the play **Peter Pan** and sharing their reports with the other members of the class.

They may be able to discuss Barrie's use of humor in "The Old Lady Shows Her Medals," pointing to examples in the italicized stage directions as well as in the drama itself.

STANDARD LEVEL

Teachers may select activities for this group from suggestions already mentioned. These pupils are able to discuss questions like this: By using biographies you have read or biographical material from the text, show that modern biographers employ fiction devices (incident, conversation, suspense, and climax). The teacher cannot expect from these students the more mature answers that students in the advanced group give, but they should be able to give sensible discussions. Another topic for these students may be the following: Show that Barrie uses humor and pathos side by side in "The Old Lady Shows Her Medals." Give specific examples.

These students may write a series of essays on their own "delights," imitating Priestley's style.

ADVANCED LEVEL

The Modern Period furnishes students in the advanced group an opportunity to do many things. They should be capable of doing rather extensive work with Shaw's plays. If the time is limited, a group may work up a panel discussion to present to the class. One student may give a critical review of **Androcles and the Lion,** another may review **Arms and the Man** (other plays may be substituted); a third may discuss one of the prologues, a fourth may stress Shaw's characteristics as shown in the works discussed, pointing to specific uses of satire.

In the study of this Modern Period, some pupils may express a desire to give critical reviews of plays and novels much discussed recently. It is only natural that they are interested in these selections when magazines are full of articles concerning them—for example, Arthur Miller's **After the Fall** or Golding's **Lord of the Flies.** Pupils are sometimes asked by certain colleges to send with the application a critical review of **Lord of the Flies.** When this request is made, the teacher may direct the student to Oldsey and Weintraub, "**Lord of the Flies:** Beezlebub Revisited," **College English,** XXV (November, 1963). From colleges throughout the United States former students return saying that a critical paper of Joyce's **Portrait of the Artist As a Young Man** was one of their first assignments in college. It may be surprising to many people that students in this group in high school are capable of discussing, with a degree of maturity, these controversial selections.

As students in this advanced group approach the end of the course, they may enjoy attempting to trace certain themes throughout the course. One profitable assignment may be a brief history of the English language. First of all, in **Adventures,** they may turn to the history of the language given for each period. They may supplement this by further reading in the library and by studying Chapter 7, "Words at Your Service," in Tressler, Christ, and Starkey's **English in Action,** Course Four, Seventh Edition. Instead of scattered discussions, the material should be combined into a well-organized paper, showing contributions made by each literary period.

Students enjoy doing panel discussions showing different authors' treatment of the King Arthur legend. They may choose authors that represent different periods. One pupil may discuss Malory's treatment of the legend in **Morte d' Arthur**; a second may use Tennyson's **Idylls of the King;** a third, White's **The Once and Future King;** a fourth, Trease's **The Great Captains.** They may begin with the early treatment and end with the modern treatment of the King Arthur legend.

Since some teachers prefer to have this advanced group study world literature rather than English literature, perhaps it is advisable for these pupils in the English literature course to prepare panel discussions on works of authors from other countries or write critical analyses, or make comparisons, involving works by foreign authors. (Refer to "Examples of Literary Works Grouped for Comparison.")

EXAMPLES OF LITERARY WORKS GROUPED FOR COMPARISON*

(For Critical Analysis Essay)

Author	Title	Basis for Comparison
IBSEN, HENDRIK	A Doll's House	The independent woman
MITCHELL, MARGARET	Gone with the Wind	
THACKERAY, WM. M.	Vanity Fair	
BRONTE, CHARLOTTE	Wuthering Heights	Tragic love
ROBINSON, E. A.	Tristram (or any other version of the Tristram and Isolt story)	
SHAKESPEARE, WM.	Romeo and Juliet	
BENTLEY, E. C.	Trent's Last Case	Detectives' methods
BUCHAN, JOHN	Adventures of Richard Hannay: The Thirty-nine Steps	
COLLINS, WILKIE	The Moonstone	
POE, EDGAR ALLAN	Murders in the Rue Morgue	
DE LA ROCHE, MAZO	Jalna	Family life
GALSWORTHY, JOHN	The Forsyte Saga	
O'NEILL, EUGENE	Ah Wilderness	
BRONTE, CHARLOTTE	Jane Eyre	The Brontes
BRONTE, EMILY	Wuthering Heights	
WHITE, E. B.	Wild December	
BACHELLER, IRVING	A Man for the Ages	Lincoln
BISHOP, JAMES	The Day Lincoln Was Shot	
DRINKWATER, JOHN	Abraham Lincoln	
SANDBURG, CARL	The War Years	
ANDERSON, MAXWELL	Mary of Scotland	The life of queens
STEPHENS, EVA	Victoria and Albert	
STRACHEY, LYTTON	Queen Victoria	
HEMINGWAY, ERNEST	The Old Man and the Sea	Man and the sea
MELVILLE, HERMAN	Moby Dick	
NORDHOFF, CHARLES B.	Pearl Lagoon	
CONRAD, JOSEPH	The Lagoon	

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* **English Language Arts, a Guide Supplement,** Montgomery County, Maryland: Public Schools, 1959.

CHAUCER, GEOFFREY	The Pardoner's Tale	Lust for gold
TRAVEN, B.	The Treasure of Sierra Madre	
LONDON, JACK	Too Much Gold	
CLARK, WALTER	The Ox-Bow Incident	Mob violence
DICKENS, CHARLES	Barnaby Rudge	
MILLER, ARTHUR	The Crucible	
HUGO, VICTOR	The Hunchback of Notre Dame	Physical handicap and personality
KIPLING, RUDYARD	The Light That Failed	
MAUGHAM, SOMERSET	Of Human Bondage	
SHAKESPEARE, WM.	Richard III	
STEELE, WILBUR	Footfalls	
DOSTOIEVSKY, FEDOR	Crime and Punishment	Crime and conscience
TROYAT, HENRI	The Mountain	
WILDER, THORNTON	The Bridge of San Luis Rey	
POE, EDGAR ALLAN	The Telltale Heart	
ARNOLD, MATTHEW	Sohrab and Rustum	Irony
GIDE, ANDRE	The Counterfeiters	
HAWTHORNE, NATHANIEL	The Ambitious Guest	
TWAIN, MARK	Personal Recollections of Joan of Arc	Miracles and visions
SHAW, GEORGE BERNARD	Saint Joan	
WERFEL, FRANZ	The Song of Bernadette	
BUCK, PEARL	The Good Earth	Poverty
DICKENS, CHARLES	Oliver Twist	
STEINBECK, JOHN	The Grapes of Wrath	
ANDREYEV, IEONID	Seven Who Were Hanged	Conflict between the individual and society
DREISER, THEODORE	An American Tragedy	
GALSWORTHY, JOHN	Justice	
LEWIS, SINCLAIR	Kingsblood Royal	
BUCK, PEARL	The Good Earth	Hardships of farm life
CATHER, WILLA	My Antonia	
CARROLL, GLADYS H.	As the Earth Turns	
ROLVAAG, O. E.	Giants in the Earth	
STUART, JESSE	The Thread That Runs So True	
EDMONDS, WALTER	Drums Along the Mohawk	Hardships of American pioneers
GARLAND, HAMLIN	Son of the Middle Border	
ROBERTS, KENNETH	Northwest Passage	
CLARK, WALTER	The Track of the Cat	Fear
JAMES, HENRY	The Turn of the Screw	
O'NEILL, EUGENE	The Emperor Jones	
BELLAMY, EDWARD	Looking Backward	Utopias
BUTLER, SAMUEL	Erewhon	
MORE, SIR THOMAS	Utopia	
BRISTOW, GWEN	Jubilee Trail	Settling of the West
JENNINGS, JOHN	River of the West	
PARKMAN, FRANCIS	Oregon Trail	

TWAIN, MARK	The Gilded Age	Politics
WARREN, ROBERT P.	All the King's Men	
WELLMAN, PAUL	Walls of Jericho	
BARRIE, JAMES M.	What Every Woman Knows	
BROMFIELD, LOUIS	The Green Bay Tree	
TARKINGTON, BOOTH	The Gentleman from Indiana	
BOYD, JAMES	Marching On	The Civil War
CRANE, STEPHEN	The Red Badge of Courage	
MITCHELL, MARGARET	Gone with the Wind	
LONDON, JACK	The Sea Wolf	Mutiny on the sea
NORDHOFF AND HALL	Mutiny on the Bounty	
WOUK, HERMAN	The Caine Mutiny	
HOWELLS, WM. DEAN	The Rise of Silas Lapham	Businessman
LEWIS, SINCLAIR	Babbitt	
MARQUAND, JOHN P.	The Late George Apley	
CRONIN, A. J.	The Citadel	The medical profession
HEISER, VICTOR	An American Doctor's Odyssey	
LEWIS, SINCLAIR	Arrowsmith	
EGGLESTON, EDWARD	Hoosier Schoolmaster	The teacher
HILTON, JAMES	Goodbye Mr. Chips	
KELLY, MYRA	Christmas Present for a Lady	
RATTIGAN, TERENCE	The Browning Version	
COZZENS, JAMES G.	Last Adam (Doctor)	Comparison of professions
COZZENS, JAMES G.	The Just and The Unjust (Lawyer)	
COZZENS, JAMES G.	Guard of Honor (Military)	
BARRIE, JAMES M.	The Little Minister	The missionary
CRONIN, ARCHIBALD J.	The Keys of the Kingdom	
McKEE, RUTH	The Lord's Anointed	
BOWLES, CYNTHIA	At Home in India	West meets East
GUNTHER, JOHN	Inside Russia	
HERSEY, JOHN	A Single Pebble	
BESIER, THEODORE	The Barretts of Wimpole Street	Elizabeth Barrett Browning
CORNELL, KATHERINE	I Wanted To Be an Actress	
WOOLF, VIRGINIA	Flush	

12TH GRADE ENGLISH RECOMMENDED READNG LIST

NOVELS

Austen	Emma Northanger Abbey *Pride and Prejudice Sense and Sensibility
Barrie	*The Little Minister Sentimental Tommy
Bennett	Buried Alive *The Old Wives' Tales
Bill	Ring of Danger, a Tale of Elizabethan England
Blackmore	*Lorna Doone
Bronte, C.	*Jane Eyre
Bronte, E.	*Wuthering Heights
Bulwer-Lytton	*The Last Days of Pompeii
Bunyan	*The Pilgrim's Progress
Butler	Way of All Flesh
Cary	The Horse's Mouth
Chute	Wonderful Winter
Clemens	Connecticut Yankee in King Arthur's Court
Collins	Moonstone
Conrad	*Lord Jim Nigger of the Narcissus Nostromo Victory
Costain	The Black Rose The Darkness and the Dawn The Money Man The Silver Chalice
Cronin	*The Citadel The Green Years The Keys of the Kingdom The Stars Look Down
Dickens	Barnaby Rudge Bleak House *David Copperfield *Oliver Twist *A Tale of Two Cities
Du Maurier	Rebecca
Edmondston	His Majesty's Players
Eliot	*Adam Bede Middlesmarch *Mill on the Floss
Eyre	Song of a Thrush
Forster	A Passage to India
Galsworthy	*The Vicar of Wakefield
Goudge	Dean's Watch Rosemary Tree White Witch
Hardy	*The Mayor of Casterbridge *The Return of the Native Tess of the D'Ubervilles
Hilton	*Lost Horizon Random Harvest
Hope	The Prisoner of Zenda
Hudson	Green Mansions
Hughes	Tom Brown's School Days
Innes	Land God Gave to Cain Wreck of the Mary Deare
Jefferis	Beloved Lady
Johnson	Rasselas
Kipling	*Captains Courageous *Kim Light That Failed
Kingsley	Hereward the Wake Westward Ho!
Llewellyn	How Green Was My Valley
Lobdell	The King's Share (Sir Walter Raleigh)
Lofts	Eleanor the Queen
Masefield	Jim Davis
Maugham	*Of Human Bondage
Pyle	Men of Iron
Reade	The Cloister and the Hearth
Richardson	Pamela
Scott	*Ivanhoe *Kenilworth *The Talisman Waverly
Shellabarger	The Captain from Castile
Stevenson	*The Black Arrow *Kidnapped David Balfour

Stewart	Moon Spinners Nine Coaches Waiting
Sutcliff	Eagle of the Ninth Knight's Fee
Swift	*Gulliver's Travels
Thackeray	The History of Henry Esmond *Vanity Fair
Trollope	*Barchester Towers
Waugh	Brideshead Revisited
Wells	Seven Science Fiction Novels First Men in the Moon The Food of the Gods In the Days of the Comet The Invisible Man The Island of Dr. Moreau Time Machine War of the Worlds *Tono-Bugay
White	The Once and Future King
Woolf	To the Lighthouse

DRAMA

MEDIEVAL

	Everyman

ELIZABETHAN

Marlowe	*Dr. Faustus
Shakespeare	Tragedies: *Hamlet *King Lear *Othello *Romeo and Juliet
Shakespeare	Comedies: Comedy of Errors *Merchant of Venice *Midsummer Night's Dream *Taming of the Shrew The Tempest Twelfth Night
Jonson	The Silent Woman Volpone

EIGHTEENTH CENTURY

Goldsmith	*She Stoops to Conquer
Sheridan	*The Rivals The School for Scandal

NINETEENTH AND TWENTIETH CENTURIES

Barrie	*The Admirable Crichton *Dear Brutus *Peter Pan Quality Street *What Every Woman Knows
Bennett and Knoblock	Milestones
Besier	Barretts of Wimpole Street
Bolt	A Man of All Seasons
Coward	Cavalcade Bitter-Sweet
Eliot	*Murder in the Cathedral
Fry	The Lady's Not for Burning Venus Observed
Galsworthy	*Justice *The Silver Box
Greene	The Potting Shed
Gregory	Spreading the News
Housman	Victoria Regina
Ibsen	A Doll's House Hedda Gabler Wild Duck
Milne	The Romantic Age The Truth About Ballads
Newton	Dr. Johnson
Noyes	Sherwood
Shaw	*Androcles and the Lion *Arms and the Man *Caesar and Cleopatra The Devil's Disciple *Pygmalion Saint Joan
Synge	The Playboy of the Western World
Tennyson	Becket Harold
Wilde	*Lady Windemere's Fan The Importance of Being Earnest

NON-FICTION

Chase	This England
Chute	Introduction to Shakespeare

Costain	The Conquerors The Magnificent Century The Three Edwards
Coulton	Chaucer and His England
Curtis	England of Song and Story
Davis	Life in Elizabethan Days
Duggan	My Life for My Sheep
Hill	To Meet Will Shakespeare
Hodges	Shakespeare and the Players
Jesserand	English Wayfaring Life in the Middle Ages
McKenney	Here's England
Mattingly	The Armada
Rickert	Chaucer's World
Rolleston	Myths and Legends, the Celtic Race
Salzman	English Life in the Middle Ages
Street	Land of the English People
Stuart	London Through the Ages
Treece	Castles and Kings
Walker	Eleanor of Aquitaine

BIOGRAPHY

Asquith	Portrait of Barrie
Becker	Introducing Charles Dickens Presenting Miss Jane Austen
Benet	The Boy Shelley Coleridge Thackeray of the Great Heart and Humorous Pen Humorous Pen
Boswell	Life of Samuel Johnson
Britten	Valiant Pilgrim (Bunyan)
Buchan	Pilgrim's Way (Bunyan)
Carrington	Rudyard Kipling
Chambers	Samuel Taylor Coleridge
Chute	Ben Jonson of Westminister Geoffrey Chaucer of England Shakespeare of London Two Gentlemen (Herrick and Herbert)
Clifford	Young Sam Johnson
Cowles	Winston Churchill
Coxhead	Lady Gregory: A Portrait
Daiches	Robert Burns
Godwin	The Greenwood Tree (Shakespeare)
Gould	Jane (Austen) Young Thack (Thackeray)
Graham	Story of Charles Dickens
Grover	Robert Louis Stevenson, Teller of Tales
Hanford	John Milton, Englishman
Hewlett	A Life of John Keats
Hudson	Lewis Carroll
King-Hele	Shelley: The Man and the Poet
Kochen	Christopher Marlowe
Lane	The Bronte Story
Lovell	Byron
Masefield	So Long to Learn
Maurois	Ariel (Shelley)
Moore	Daniel Defoe
Murry	Jonathan Swift
Norman	Mr. Oddity (Samuel Johnson) The Pundit and the Player: Dr. Johnson and Mr. Garrick
Pearson	Dickens: His Character, Comedy and Career Sir Walter Scott
Priestley	Charles Dickens
Proudfit	Treasure Hunter (Robert Louis Stevenson)
Stevenson	Showman of Vanity Fair

Talon	John Bunyan
Waite	How Do I Love Thee? (Elizabeth Barrett Browning)
Wallace	Immortal Wheat (The Brontes)
White	Wild Decembers (The Brontes)
Wibberley	Life of Winston Churchill
Winwar	Immortal Lovers (Elizabeth Barrett and Robert Browning)

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* Recommended for college entrance examinations

12TH GRADE ENRICHED READING LIST NOVELS

Austen	*Pride and Prejudice
Bronte, C.	*Jane Eyre
Bronte, E.	*Wuthering Heights
Bunyan	*The Pilgrim's Progress
Butler	The Way of All Flesh
Cervantes	*Don Quixote
Conrad	*Lord Jim Nigger of the Narcissus
Dickens	*David Copperfield *Oliver Twist *A Tale of Two Cities
Dostoevsky	Brothers Karamazov Crime and Punishment
Du Maurier	The King's General
Eliot	*Adam Bede Romola
Galsworthy	*The Forsythe Saga
Golding	Lord of the Flies
Hardy	*The Return of the Native
Hilton	*Lost Horizon
Hudson	Green Mansions
Huxley	Brave New World
James	The Turn of the Screw
Koestler	Darkness at Noon
Maugham	*Of Human Bondage The Moon and Sixpence
Orwell	Animal Farm
Pasternak	Dr. Zhivago
Paton	Cry the Beloved Country
Porter	Ship of Fools
Richardson	Pamela
Steinbeck	Winter of Our Discontent
Tolstoy	Anna Karenina War and Peace
White	The Once and Future King
Wolfe	Look Homeward, Angel
Woolf	The Waves

NON-FICTION (including biography)

Bible	Book of Job; Psalms; Genesis
Boccaccio	Selected readings from the Decameron
Boswell	The Life of Samuel Johnson
Chambers	The Life of Winston Churchill
Chute	Chaucer of England Shakespeare of London
Costain	The Conquerers The Three Edwards
Dante	The Divine Comedy
Defoe	Journal of the Plague Year (fictionized account)
Goethe	Faust
Homer	The Iliad The Odyssey
Mattingly	The Armada
Pepys	Everybody's Pepys
Plato	The Apology The Republic
Plutarch	Lives
Sandburg	Abraham Lincoln: The Prairie Years and The War Years
Strachey	Elizabeth and Essex Queen Victoria
Stuart	London Through the Ages

Treece	Castles and Kings
Walker	Eleanor of Aquitaine

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* Recommened for college entrance examinations

ADVANCED PLACEMENT PROGRAM

The Advanced Placement Program, an activity of the College Entrance Examination Board, is offered for the secondary school students who are capable of doing college-level work. The Program offers descriptions of the courses and prepares examinations to be given in the schools. The teacher or counselor administers the examinations, and colleges, in turn, consider for credit and advanced placement students who have taken the examinations.

Some schools in the Memphis City Schools offer in the twelfth grade a course called "Enriched English." These classes are made up of superior pupils, and the most capable may take the Advanced Placement Examination. There may be perhaps four or five out of a class of twenty-five taking the examination. Other schools offer a course only for students who plan to take the Advanced Placement Examination.

Included in this guide are descriptions of the Advanced Placement Course taught by Alice Rogers of Messick High School and by James Hitt of Baylor School for Boys, Chattanooga, Tennessee. Included, also, are a recommended reading list for pupils preparing for the Advanced Placement Examination in English and copies of the Advanced Placement Test in English for 1962, 1963, and 1964.

ADVANCED PLACEMENT ENGLISH

By Alice Rogers

Advanced Placement English is designed to afford the superior and ambitious student an opportunity to attempt the equivalent of college freshman English in the senior year of high school. In this course major emphasis falls on composition, especially exposition and argument. Students write a specified number (four to six) of papers in a six-week period. Though the papers vary in length, the majority tend to be such as can be written within the hour class period, for most papers are written in class. In addition to the formal writing, most of the students elect to do some creative writing. Grammar is presented functionally and on an individual basis whenever composition reveals areas of weakness.

In literature, study in depth and in the relationship between form and content replaces the broad survey course typical of regular senior English. The students in Advanced Placement study intensively novels, short stories, dramas, essays, and short lyrical poetry. Examples are selected from classics both ancient and modern, and from world literature rather than solely from English literature. More stress is placed on contemporary literature than is usual in the regular course. Oral reporting, guided class discussions, formal lecturing by the teacher, and use of audio-visual aids provide variety to the presentation of study material. In addition to special textbooks, a wide-ranging room library is made available. The students purchase their own paper-back editions of novels and dramas studied.

The Advanced Placement Course requires intensive effort on the part of both students and teacher—plus much more preparation time than needed in the regular course.

A DESCRIPTION OF THE COURSE IN SENIOR ENGLISH AT THE BAYLOR SCHOOL IN ACCORDANCE WITH RECOMMENDATIONS OF THE SCHOOL AND COLLEGE STUDY OF ADMISSION TO COLLEGE WITH ADVANCED STANDING

By James Hitt

English V at Baylor, the aim of which was to challenge the superior student and possibly equip him for admission to college with advanced standing, was not merely a faster coverage of more material than he would have had in another senior course; it was, on the part of the student, a different approach (to critical objectives), and it was, on the part of the teacher, a program of intensive teaching. The student who measured up to the standards of the course had to become aware of form, of the skeleton of a work of art; he had to be able to recognize and use techniques and subleties in the use of the tools of expression; he had to discover in himself the beginnings of an intellectual activity and to develop those beginnings as much as was possible for his age and opportunities. The teacher's foremost objective at all times was to encourage the student to think. Thus, in the study of literature, the teacher avoided the too-common tendency to teach primarily to the student's memory, to require the memorizing of "facts." He devoted more of his instruction to the study of the particular works of literature than he did to the study of literary background, that is, to the study "about literature"—though background, where it illuminates literature, was not ignored.

Thus, the course in English V was designed to make the student aware of many things: aware of himself in his spiritual kinship with all men of all times, aware of the power of joy and grief, aware of the reflection of life in a work of art, aware of the artist's purpose (his thesis or theme), aware of structural selection of the artist's medium, aware of the use of artistic tools (irony, metaphor, connotation, etc.), aware of standards by which the merit of a work of art can be judged, and aware of the intensive pleasure that may be derived from the vicarious living which works of art afford.

In composition, of course, the teacher demanded mechanical competence (though students who were defective in grammar were not eligible for the course), but he was not satisfied with compositions the only merit of which was the absence of errors in grammar, punctuation, spelling, and parargraph-making. Here, too, thought and its manner of presentation were the important objectives. Expository themes, critical reviews, themes of definition, and argumentative writing were emphasized in the course. Attempts at creative writing were encouraged, though not emphasized. One exercise in narrative writing and one in verse writing were required of all students in English V. From fifteen to twenty compositions were required during the term.

The literature text was **An Approach to Literature** by Brooks, Purser, and Warren. New York: Appleton-Century-Crofts, Inc., 1952.

The composition text was **A Rhetoric Case Book** by Francis Connolly. New York: Harcourt, Brace and Company, Inc., 1953.

The handbook of mechanics was **Harbrace College Handbook** by John C. Hodges. New York: Harcourt, Brace and Company, Inc. 4th Edition, 1956.

In English 3A, leading to English V, and in English V, the works read outside of class and studied and discussed in class over the past two years were as follows: **Arrowsmith, The Scarlet Letter, Huckleberry Finn, The Great Gatsby, Giants in the Earth, John Brown's Body, Adam Bede, The Nigger of the Narcissus, Jude the Obscure, Pere Goriot, Moll Flanders, Gulliver's Travels, Heart of Darkness, Wuthering Heights, All the King's Men, Look Homeward Angel, Ethan Frome, A Farewell to Arms,** Faulkner's **The Hamlet, The Catcher in the Rye, To Kill a Mockingbird,** The Book of Job, **Macbeth, Hamlet, Anthony and Cleopatra, Romeo and Juliet, Hedda Gabler,** and the **Oedipus Rex** of Sophocles.

In addition to these "class" studies, the students in English V read widely and made written reports for extra credit. Perhaps, though, the studies where the "focus" of the course was brought into finest perspective were those of the excellent group of short stories and the wealth of poems provided in the text by Brooks, Purser, and Warren.

The course in English V included intensive work in both composition and literature, of course, with the work in both fields done concurrently. The class met daily five times per week, with some conference work done on Wednesday afternoon and on Saturday morning, and for each hour of class work the students probably averaged better than two hours of outside preparation, though any estimate in that direction, in view of quantity of outside reading required by the course, is largely speculative.

THE ADVANCED PLACEMENT COMMITTEE RECOMMENDED READING LIST

Drama

The committee suggests the study of at least one play from each of the following groups.

Tragedy:

Shakespeare, **Othello, Hamlet, Macbeth**
Sophocles, **Oedipus Rex, Antigone**

Comedy

Shakespeare, **Much Ado About Nothing, As You Like It, A Midsummer Night's Dream**
Sheridan, **The School for Scandal**
Shaw, **Arms and the Man, Candida, Androcles and the Lion**
Wilde, **The Importance of Being Earnest**
Goldsmith, **She Stoops to Conquer**

Other

Shakespeare, **Henry IV Part 1, The Tempest**
Shaw, **The Devil's Disciple, St. Joan**
Ibsen, **An Enemy of the People**

Fiction

The committee feels that at least one work of fiction should be closely analyzed in class. The following are recommended as appropriate for analysis.

Swift, **Gulliver's Travels**
Austen, **Pride and Prejudice**
Hawthorne, **The Scarlet Letter**
Conrad, **Victory, The Nigger of the Narcissus, The Heart of Darkness**
Fielding, **Joseph Andrews**
Dickens, **Hard Times**
Twain, **Huckleberry Finn,** Hardy, **The Mayor of Casterbridge**

Short Stories

For an intensive study of short stories the committee recommends such authors as Bierce, Porter, Hemingway, Steinbeck, Faulkner, and Welty.

Poetry

The committee makes the following suggestions:

1. Although a survey is not desirable, an advanced placement course should provide a variety of poetic experience by including selections from different periods of English literature.
2. In the study of twentieth-century poetry chief attention should be paid to such writers as Frost, Ransom, Housman, and Hardy.
3. A study of narrative poetry might well include "The Rape of the Lock," "The Rime of the Ancient Mariner", "The Eve of St. Agnes", selections from **The Canterbury Tales,** and selections from **Paradise Lost.**
4. The committee recommends that an intensive study of several poems by a single author be used as one aspect of the basic training in close analysis.

Essays

The committee feels that selected essays and other nonfictional works should be those which can be studied with special attention to literary effects and the artistic means by which these effects are achieved. For this purpose the committee recommends the writings of such authors as Addison, Steele, Lamb, Arnold, E. M. Forster, Woolf, Strachey, Mencken, and E. B. White.

ADVANCED PLACEMENT EXAMINATION
(1962)

Read the following poem carefully before starting to answer the questions.

These are the days when birds come back,
A very few, a bird or two,
To take a backward look.

These are the days when skies resume
The old, old sophistries of June, - -
A blue and gold mistake.

O fraud that cannot cheat the bee,
Almost thy plausibility
Induces my belief,

Till ranks of seeds their witness bear
And softly through the altered air
Hurries a timid leaf!

O sacrament of summer days
O last communion in the haze
Permit a child to join

Thy sacred emblems to partake
Thy consecrated bread to take
And thine immortal wine.

1. Show how certain words and phrases in the first two stanzas establish the setting (time and region) of this poem.
2. If you were outlining this poem, what main divisions would you make, and why?
3. Explain line 7.
4. State as exactly as you can what the imagery of the last two stanzas tells us about the effect of the experience on the poet.
5. What would be lost if the third line of each stanza were equal in length to the first two? Explain fully.
6. Discuss the use of rhyme in the poem.

"The experienced reader evaluates an ending, not by whether it is happy or unhappy, but by whether it is convincing. In other words, he wants the ending to follow logically from the nature of the characters and from the preceding action."

Write a carefully planned and unified essay in which you consider the ending of a play, a novel, or a long narrative poem in the light of this statement. **Do not summarize the plot.**

Your answer will be judged on the appropriateness of the work you choose and on the skill with which you select and discuss material bearing upon the point you have been asked to examine. **Spend at least 10 minutes planning your essay.**

"Who is James K. Polk?" The Whigs promptly began campaigning on that derision, and there were Democrats who repeated it with a sick concern. The question eventually got an unequivocal answer. Polk had come up the ladder, he was an orthodox party Democrat. He had been Jackson's mouthpiece and floor leader in the House of Representatives, had managed the anti-Bank legislation, had risen to the Speakership, had been governor of Tennessee. But sometimes the belt line shapes an instrument of use and precision. Polk's mind was rigid, narrow, obstinate, far from first-rate. He sincerely believed that only Democrats were truly American, Whigs being either the dupes or the pensioners of England—more, that not only wisdom and patriotism were Democratic monopolies but honor and breeding as well. "Although a Whig he seems a gentleman" is a not uncommon characterization in his diary. He was pompous, suspicious, and secretive; he had no humor; he could be vindictive; and he saw spooks and villains. He was a representative Southern politician of the second or intermediate period (which expired with his Presidency), when the decline but not the disintegration had begun.

But if his mind was narrow it was also powerful and he had guts. If he was orthodox, his integrity was absolute and he could not be scared, manipulated, or brought to heel. No one bluffed him, no one moved him with direct or oblique pressure. Furthermore, he knew how to get things done, which is the first necessity of government, and he knew what he wanted done, which is the second. He came into office with clear ideas and a fixed determination and he was to stand by them through as strenuous an administration as any before Lincoln's. Congress had governed the United States for eight years before him. But Polk was to govern the United States from 1845 to 1849. He was to be the only "strong" President between Jackson and Lincoln. He was to fix the mold of the future in America down to 1860, and therefore for a long time afterward. That is who James K. Polk was.

Answer the following questions, so far as possible, in your own words.

1. What does the author intend to illustrate by the quotation from Polk's diary (line 10)?
2. What is the principal point made in the first paragraph?
3. What is the principal point made in the second paragraph?
4. In the light of the entire passage, was the "unequivocal answer" (line 3) favorable or unfavorable to Polk? Explain briefly.
5. Comment on the choice of words in the first sentence of paragraph 2. Cite two or three other examples of the same stylistic device in the passage.
6. What is curious or unexpected about the wording of the last sentence of paragraph two?
7. Is the author's approach to his subject positive or tentative? Defend your answer by specific reference to the text.

As shown by the selection you have analyzed in Question III, a real or fictitious person may achieve a measure of distinction or gain the esteem of others, although he shows obvious limitation in character or personality. Select an individual from your reading (literature, history, or contemporary affairs) who fits this paradoxical situation. Write a well-organized essay in which you show that he has accomplished something significant or important despite his limitations. Spend at least 10 minutes planning your essay.

ADVANCED PLACEMENT EXAMINATION
(1963)
ENGLISH

Number each answer to correspond to the number of the section and, in Section I, to the number of the question you are answering.

SECTION I

Time—60 minutes

Study the following poem carefully before starting to answer the questions.

On My First Son

Farewell, thou child of my right hand, and joy;
My sin was too much hope of thee, loved boy.
Seven years thou wert lent to me, and I thee pay,
Exacted by thy fate, on the just day.
O could I lose all father now! for why
Will man lament the state he should envy—
To have so soon 'scaped the world's and flesh's rage,
And if no other misery, yet age?
Rest in soft peace, and asked, say, "Here doth lie
Ben Jonson his best piece of poetry;
For whose sake henceforth all his vows be such
As what he loves may never like too much."

—Ben Jonson (1573? - 1637)

Answer both A and B.

A. Answer each of the following questions in a sentence or two.
   1. State the essential facts of the situation that evoked this poem.
   2. Write a paraphrase of lines 3-4, making sure that both the literal and the figurative meanings of such words as "thee . . . exacted . . . just" are clear.
   3. Write a paraphrase of the question that begins at the end of line 5 and continues through line 8.
   4. What is the meaning of the exclamatory sentence in line 5?
   5. Compare the attitude reflected in lines 3-4 with that in lines 6-8.
   6. In what sense was Jonson's son "his best piece of **poetry**" (line 10)?
   7. Explain the use of "loves" and "like" (line 12).

B. Reread the poem and your answers to the preceding questions. Then write a paragraph discussing your impression of the character of Ben Jonson as revealed in the poem.

SECTION II

Time—60 minutes

"Character determines incident. Incident illustrates character."

Write a well-organized essay evaluating this statement through a discussion of one character from each of two important literary works. **Spend at least 10 minutes planning your essay.** Do not answer this question by simply telling the stories.

SECTION III

Time—60 minutes

Study the following passages.

A. I believe I have omitted mentioning that, in my first voyage from Boston, being becalm'd off Block Island, our people set about catching cod, and hauled up a great many. Hitherto I had stuck to my resolution of not eating animal food, and on this occasion I consider'd the taking every fish as a kind of unprovoked murder, since none of them had, or ever could do us any injury that might justify the slaughter. All this seemed very reasonable. But I had formerly been a great lover of fish, and when this came hot out of the frying-pan, it smelt admirably well. I balanc'd some time between principle and inclination, till I recollected that, when the fish were opened, I saw smaller fish taken out of their stomachs; then thought I, "if you eat one another, I don't see why we mayn't eat you." So I dined upon cod very heartily, and continued to eat with other people, returning now and then occasionally to a vegetable diet. So convenient a thing it is to be a **reasonable** creature, since it enables one to find or make a reason for everything one has a mind to do.

B. Mornings, before daylight, I slipped into corn-fields and borrowed a watermelon, or a mushmelon, or a punkin, or some new corn, or things of that kind. Pap always said it warn't no harm to borrow things, if you was meaning to pay them back, sometime; but the widow said it warn't anything but a soft name for stealing, and no decent body would do it. Jim said he reckoned the widow was partly right and pap was partly right; so the best way would be for us to pick out two or three things from the list and say we wouldn't borrow them anymore—then he reckoned it wouldn't be no harm to borrow the others. So we talked it over all one night, drifting along down the river, trying to make up our minds whether to drop the watermelons, or the cantelopes, or the mushmelons, or what. But towards daylight we got it all settled satisfactory, and concluded to drop crabapples and p'simmons. We warn't feeling just right before that, but it was all comfortable now. I was glad the way it come out, too, because crabapples ain't ever good, and the p'simmons wouldn't be ripe for two or three months yet.

Write a unified essay on the ways in which the two passages resemble and differ from each other. **Spend at least 15 minutes in planning your essay.**

ADVANCED PLACEMENT EXAMINATION
(1964)
ENGLISH

Number each answer to correspond to the number of the section, and in Section I to the number of the question you are answering.

SECTION I

(Time—60 minutes)

Read the following lines several times.

I know my body's of so frail a kind
    As force without, fevers within, can kill;
I know the heavenly nature of my mind,
    But 'tis corrupted both in wit[1] and will;
I know my soul hath power to know all things,
    Yet is she blind and ignorant in all;
I know I am one of Nature's little kings,
    Yet to the least and vilest things am thrall.[2]
I know my life's a pain and but a span,
    I know my sense is mock'd with every thing.
And to conclude, I know myself a man,
    Which is a proud, and yet a wretched thing.

---

[1] reasoning power

[2] slave

Read through all the questions before writing any of your answers.

1. The poet presents three elements in the nature of man. What are they, and why are they arranged as they are?
2. Discuss the appropriateness of the infirmities ascribed to each element.
3. To what extent are lines 7 and 8 a summary of the first six lines? What else do they do?
4. Compare lines 7 and 11. Take into account both the sense and the language used.
5. In what different ways is the word **know** used in the last stanza?
6. Discuss the repetition of **thing** in lines 10 and 12.
7. What does **and yet** do in line 12, and how has it been prepared for?

SECTION II

(Time—60 minutes)

Frequently in works of fiction (novels, plays, narrative poems) an important character violates the laws, the conventions, the rules of conduct of a society. In presenting such characters and actions, an author's purpose may be

- (a) to arouse our sympathy for the character who is violating the rules of society;
- (b) to divide our interest sharply between sympathy for the character and desire to support the principles of society;
- (c) to laugh with the character at the conventions that are being violated.

Write a well-organized essay, illustrating in some detail two or more of these purposes. Choose your illustration from works of recognized literary merit. **Spend at least ten minutes planning your essay.**

A.	**Billy Budd**	Melville
	Two Drovers	Stevenson
	The Battle with the Cannon	Hugo
	Huckleberry Finn	Twain
	Brave New World	Huxley
	Island	Huxley
B.	**Candide**	Voltaire
	Erewhon	Samuel Butler
	Gulliver's Travels	Swift

What is society? What is it for? What is the function of the individual? The importance of the individual?

SECTION III

(Time—60 minutes)

Your essay is to be based on your reading of the following passages.

> The tremendous sea itself, when I could find sufficient pause to look at it, in the agitation of the blinding wind, the flying stones and sand, and the awful noise, confounded me. As the high watery walls came rolling in, and, at their highest, tumbled into surf, they looked as if the least would engulf the town. As the receding wave swept back with a hoarse roar, it seemed to scoop out deep caves in the beach, as if its purpose were to undermine the earth. When some white-headed billows thundered on, and dashed themselves to pieces before they reached the land, every fragment of the late whole seemed possessed by the full might of its wrath, rushing to be gathered to the composition of another monster. Undulating hills were changed to valleys, undulating valleys (with a solitary storm-bird sometimes skimming through them) were lifted up to hills; masses of water shivered and shook the beach with a booming sound; every shape tumultuously rolled on, as soon as made, to change its shape and place, and beat another shape and place away; the ideal shore on the horizon, with its towers and buildings, rose and fell; the clouds fell fast and thick; I seemed to see a rending and upheaving of all nature.

> In tempestuous times like these, after everything above and aloft has been secured, nothing more can be done but passively to await the issue of the gale. Then Captain and crew become practical fatalists. So, with his ivory leg inserted into its accustomed hole, and with one hand firmly grasping a shroud, the Captain for hours and hours would stand gazing dead to windward, while an occasional squall of sleet or snow would all but congeal his very eyelashes together. Meantime, the crew, driven from the forward part of the ship by the perilous seas that burstingly broke over its bows, stood in a line along the bulwarks in the waist; and the better to guard against the leaping waves, each man had slipped himself into a sort of bowline secured to the rail, in which he swung as in a loosened belt. Few or no words were spoken; and the silent ship, as if manned by painted sailors in wax, day after day tore on through all the swift madness and gladness of the demoniac waves. By night the same muteness of humanity before the shrieks of the ocean prevailed; still in silence the men swung in the bowlines; still the wordless Captain stood up to the blast.

Write a carefully organized essay comparing the ways in which the two passages describe the conformation of people and nature. (In preparing your essay you may wish to consider such questions as these: What qualities of the sea and the weather are emphasized? What qualities and actions of the people? What language is especially important in communicating the speaker's attitude toward these qualities? What is the relative importance of pictorial technique in the two passages?)

APPENDIX

SUPPLEMENTARY MATERIAL FOR TEACHERS

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Walsh and Walsh. **Plain English Handbook**. Wichita: The McCormick-Mathers Publishing Company, 1951.

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Waterman, Margaret. **Themecraft**. Cleveland: Howard Allen, Inc., 1959.

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TIPS FOR THE BEGINNING ENGLISH TEACHER*

"How shall I teach?" rather than "What shall I teach?" is the question which usually confronts the new English teacher. Although he usually is well prepared in subject-matter content and in the knowledge of the learning process, he often finds it difficult to translate theory into practice in actual situations. Therefore, the beginning English teacher may welcome practical suggestions which have been developed through experience by successful teachers.

Organization is important to good teaching. Perhaps the first question which the new teacher must answer is, "How shall I organize my class?" The following suggestions may prove helpful.

1. Become acquainted with policies set by the local school board, school administration, and your own school.
2. Request direction from your department head, curriculum assistant, or (if neither of these exist in your school) your principal.
3. Prepare an orientation unit which may cover 1-3 weeks. In the unit:
   - a. Procure names of students prior to first school day.
   - b. Arrange seating charts.
   - c. Arrange for self-introductions which include information concerning the students' background and which serve two purposes:
     - (1) Help the teacher to become acquainted with students.
     - (2) Give an indication of the students' ability to use language arts skills.
   - d. Give a specific assignment the first day. Two suggestions are:
     - (1) Write an autobiography. (This information will be helpful to you, but before assigning it, find out how many years your students have been preparing one.)
     - (2) Write a paragraph or short theme on a subject pertinent to the student's life such as "My Hobby," "Saving Money For . . . ," "Working For . . . ," and "How Can the Use of Good English Contribute to My Future Plans?"
   - e. Suggest students elect temporary class officers. (Selection of temporary officers often prevents the election of non-leaders who are popular with the group and allows time for the teacher to present the importance of choosing officers who are capable and who would represent the class adequately.)
   - f. Involve the students in setting up standards of behavior which they will feel a responsibility to uphold.
   - g. Prepare a brief overview of the year's work so that the students will be informed of what is to be accomplished.
   - h. Acquaint students with the system used in grading.
   - i. Assign students to classroom duties on a rotating basis.
   - j. Involve the students in planning the class work.
   - k. Present correction symbols. Give students a mimeographed copy for their notebooks or have them copy symbols from the board.
   - l. Have students keep an English notebok for their assignments, returned papers, current work; or ask them to reserve a section of their general notebook for this.
   - m. Ask students to write each assignment and the date it is due in their notebooks at the time the assignments are given.
   - n. Insist on legible penmanship
     - (1) Discuss with class what work is to be done in ink and what may be prepared in pencil. If pencil is used, and if you value your eyesight, insist that the pencil be sufficiently soft to permit easy reading.
     - (2) Return for re-writing written assignments which cannot be read easily.
   - o. Prepare an individual file folder for each pupil. (Use the contents in discussing student progress with the student and/or his parents.) In it you may wish to include the original and corrected

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* White, Elizabeth S., "Tips for the Beginning English Teacher," **English Journal**, XLVII (September, 1958), 349-353.

copy of all or selected written assignments and the list of books the student reads.

   p. Establish a workable method for having students hand in their papers. Two suggested plans are the hand-to-hand method and the in-basket method.

4. Become acquainted with the textbooks, manuals, and guides available for the English course.

5. Examine the permanent records of your students (if such records are available) to learn their special talents and abilities.

6. Arrange for each student to read a short passage or selection aloud. (This procedure will give you a good idea of your students' reading abilities.)

7. Organize your work.
   a. Utilize any pre-planning and post-planning time to the fullest advantage.
   b. Make maximum use of your planning period to make lesson plans, correct papers, and record grades.
   c. Take pride in the knowledge that you have used the entire school day to the best advantage.

8. Begin committee work slowly after planning it carefully.
   a. Start with one committee of two students who can work together on a project or do research in the library.
   b. Increase gradually the number of committees and the number of students serving on each committee.

9. Use a variety of teaching methods to prevent the monotony of routine procedures.

Many problems in teaching can be prevented if the new teacher is aware of the pitfalls which should be avoided.

What are some of the pitfalls?

1. Do you think it important to be considered a "good fellow" immediately. (Permit fairness, firmness, and time to help establish good working relations with students.)
2. Do not be easily influenced by discussions in the teachers' lounge until you have considered these discussions carefully.
3. Do not give attention to the teacher (s) who warns against policies, teachers, or students.
4. Do not fail to become acquainted with school policies—for instance, on field trips.
   (Learn if your school policies are more specific than your city or county policies.)
5. Do not hesitate to seek help and advice.
   (To request reasonable help is not a sign of weakness but rather a sign of strength.)
6. Do not accept responsibilty on too many committees or in too many organizations. (To do a good job you need time to fulfill your obligations.)
7. Do not criticize other people and procedures in your school.
8. Do not blame others for your own shortcomings such as poor class discipline or failure to prepare records on time.
9. Do not take advantage of privileges to the extent of leaving your classes to smoke or make telephone calls.
10. Do not fail to attend meetings of your own professional organization.
11. Do not "knock" your school's program to outsiders. (Keep local problems within the school where you are earning your livelihood.)
12. Do not complain about extra duties such as hall and luncheon duties.
13. Do not neglect to prepare records and reports on time.
14. Do not fail to have a plan for organizing your classes.
15. Do not close your mind to new ideas and practices.
16. Do not threaten students with punishment for infraction of policies or rules. (Act immediately upon such behavior rather than voicing threats which you may or may not carry out. Constant reference to punishment may weaken its effect.)

Self evaluation is one of the best procedures for determining successful teaching. The following check list is suggested as a means of carrying out this self-evalation.

1. Am I planning wisely?
   a. Do I have both long and short range plans?
   b. Have I acquainted my students with their textbooks?
   c. Am I working toward the organization of units, topics, or problems rather than page-to-page assignments in the textbook?

d. Am I making use of my school's resources such as the library, reading materials in addition to textbook, audio-visual materials, maps, globes, charts, and other faculty members?

e. Am I using community resources such as the public library, field trips for the entire class or a few selected members, civic leaders, and others?

2. Is my classroom neat and attractive?

   a. Are materials organized and accessible?

   b. Am I displaying students' work?

   c. Is there evidence of good housekeeping practices?

   d. Am I using a variety of furniture arrangement? (If I have movable chairs!)

3. Are my students participating in classroom activities?

   a. Am I serving as a guide or consultant who does not dominate?

   b. Are my students assuming responsibility for greeting visitors, and for library duties?

   c. Are my students assuming responsibility in helping to plan and conduct the learning activities of the classroom?

   d. Am I working toward small-group organization in which students plan activities, do research, pool information, and share with the rest of the class?

4. Am I trying to meet the needs of my students—the talented, the reluctant learners, and those in between?

5. Does my clasroom atmosphere reflect enthusiasm and mutual respect?

6. Am I providing, in addition to my own summaries, evaluations such as student self-evaluation, teacher observation, teacher-made tests, pupil-made tests, student evaluation of class work, and small group evaluation of committee work?

7. Am I careful of my own speech habits? (Students often emulate the teacher; therefore the patterns set by the English teacher should be exemplary.)

8. Have I assigned enough written work to become acquainted with the caliber of work each student does?

9. Have I become acquainted with each student's achievement level through the results of standardized tests and anecdotal notes on cumulative records?

10. Are my assignments neither too difficult nor too easy?

11. Am I returning corrected written assignments as soon as possible? (Papers retained for a protracted time tend to lose their importance, especially if the class has moved into another unit of work.)

12. Do I spend most of the teaching time on my feet, moving about the classroom?

13. Am I proud of my own personal appearance and demeanor?

14. Am I enthusiastic and friendly?

15. Do I encourage my students to think critically and to express themselves on important questions?

16. Am I teaching the language arts skills through functional material which is meaningful to the students and has a carry-over into everyday experiences?

These suggestions are especially designed for the new English teacher. He will find it necessary to select the ideas which will apply to his individual situation and adapt them to his needs. No teacher is expected to make use of all of these techniques. Good teaching is a combination of teacher personality, teacher training, good planning, a variety of teaching methods and materials, pupil participation, and effective evaluation.

BUILDING SENTENCE PATTERNS

Frequently a visual aid can be used to good effect in teaching the building of sentences. Too often the emphasis in the past has been solely on sentence analysis with diagramming becoming an end in itself, rather than a means to an end (effective expression). Controlled studies indicate that elaborate diagramming does not help the student to write better. A simple form is recommended in this guide as a visual aid in showing students the pattern of a sentence.

The five sentence patterns to be developed are

S. (Subject)	V. (Verb)		
S.	V.	D.O. (Direct Object)	
S.	V.	I.O. (Indirect Object)	D.O.
S.	V.	P.N. (Predicate Noun) or	P.A. (Predicate Adj.)
S.	V.	D.O. O.C. (Objective Complement) or (Predicate Objective)	

The order of the development of the sentence patterns by grades follows:

Grade 7. The Simple Sentence

Pattern 1

S.	V.
Men	eat

Pattern 2

S.	V.	O.
Men	eat	food.

Compound subject, compound verb, and compound object are to be represented by C. S., C. V., and C. O. and are to be mastered in the seventh grade.

	S.		V.		O.
modifies	word phrase	modifies	word phrase	modifies	word phrase

On seventh grade level, the students should master the concept of modification by words and by phrases. Attaching the label adjective or adverb is not important at this time, but may be permitted after the students fully understand what is meant by modifiers.

Grade 8. The Simple Sentence Expanded

The inclusion of the indirect object creates a third pattern.

Pattern 3

S. V. I.O. D. O.

The predicate noun or adjective makes still another pattern.

Pattern 4

	S.		V.		P.N. or P.A.
Adj.	word phrase	Adj.	word phrase	Adv.	word phrase

The compound sentence is to be treated and visualized as two simple sentences connected by a coordinating conjunction. **And, but,** and **or** are the only coordinate conjunctions to be taught for mastery on eighth grade level. Or is rarely used alone to connect main clauses, however.

Grade 9. The Complex Sentence

	S.		V.		D.O.
Adj.	word phrase clause	Adv.	word phrase clause	Adj.	word phrase clause

The clause is treated as a sub-sentence and visualized separately below the main clause whenever further visualization is desired.

Grade 10. The Complex Sentence Expanded

The student learns that phrases and clauses may be used as nouns.

	S. word phrase, or clause		V.		D.O. word phrase, or clause
Modifiers (Adjectives)	word phrase clause	Modifiers (Adverbs)	word phrase clause	Modifiers (Adjectives)	word phrase clause

Grades 11 and 12.

Objective complement (or predicate objective) is added at this time. Verbals are mastered for the sake of sentence variety only.

Pattern 5

S.______ V.______ D.O.______ O.C.______

It is necessary only to point out that verbs of choosing, calling, naming, making, and thinking may take two objects referring to the same person or thing.

S.	V.	D.O.	O.C.
We	chose	Oscar	president.

In grades 11 and 12 it is well to teach students to begin the analysis of another's writing (i.e., difficult poetry or prose passages) by looking first for the verb, then for the subject. This will help them arrive at the structure and meaning of a piece of literature. On all grade levels, however, the building, analysis and revision of the students' own work should be the first concern.

Pattern 6

There is a sixth pattern less frequently used than the five initially listed.

S.	V. (Passive Voice)	R.O. (Retained Object)

S.	V.	R.O.
John	was given	a watch

In this pattern the verb is always in the passive voice. The retained object is what would be the direct object were the verb in the active voice.

S.	V.	I.O.	D.O.
Father	gave	John	a watch.

WRITING BETTER PARAGRAPHS

A paragraph enables the writer to develop an idea and the reader to grasp it. To write a good paragraph, first think of what to say. Then plan how to say it. Present facts, illustrations, and sound reasons. A paragraph is the right length when it develops the point clearly and fully.

How to Write Better Paragraphs

I. Limit your paragraph to the development of only one idea.

II. Choose from the following the method best suited to your material and purpose.

- A. Give details.
- B. Give examples.
- C. Give reasons.
- D. Use comparisons and contrasts.
- E. Use definitions.
- F. Combine two or more methods.

III. Arrange your sentences in the most appropriate order.

- A. Use time order in telling an experience, giving directions, or explaining a mechanical process.
- B. Give details in normal order of observation when describing a person or scene.
- C. Begin with a strong point when giving reasons for an opinion, but keep your best point for the ending.

IV. Use connective words and phrases to help tie the sentences together and carry the thought from one to another. (See "Connectives Used in Writing" on the following page.)

Studying Paragraph Building

Does the following paragraph develop only one idea? What is the topic sentence? What method of paragraph development is used? Are the thoughts presented in logical order? What connectives are used to help tie the parts of the paragraph together? Does the paragraph have a strong ending?

Procrastinators

Procrastinators fall into various types, depending upon the severeness of their affliction. First, there is the mild procrastinator. He puts off until tomorrow what he should do today but still manages to get his work done without causing too much stir. Then there is the nerve-wracking procrastinator. For weeks he delays doing a report. On the day before the report is due, he frightens his family into doing his afterschool chores for him while he stays up most of the night writing his masterpiece. Usually he hands in his work a second before the deadline. Worst of all, however, is the unreasonable procrastinator. He waits until the deadline date or even beyond it before putting on a frantic spurt of energy. His report is invariably late and invariably he expects to be forgiven, since genius cannot be hurried. Most procrastinators are of the mild, many are of the nerve-wracking, and only a few are of the unreasonable variety. Thank goodness the situation is not reversed.

CONNECTIVES USED IN WRITING

Conectives for Descriptive Writing

above
across from
adjacent to
also
before me
below
beyond
further
here
in the distance
near by
next to
on my left
on my right
opposite to
to the left
to the right

Connectives for Explanatory Writing

also
another
as a result
at last
consequently
finally
first
for example
for instance
for this purpose
furthermore
likewise
next
on the contrary
on the other hand
otherwise
second
similarly
such
then
thus

Connectives for Argumentative Writing

according
again
although
another
as a result
at the same time
besides
consequently
equally important
finally
first
for example
for instance
furthermore
hence
if this be true
in addition
in fact
in short
moreover
nevertheless
on the contrary
on the other hand
otherwise
second
such
then too
therefore
thus
to sum up
whereas

HOW TO WRITE A THEME

By James Hitt, Baylor School for Boys

1. Establish a point of view at the very beginning, and make your opening sentence express it.

   Don't begin: "Thomas Hardy was born in 1840."

   Begin: "Hardy delighted in the simple humor of Wessex rustics."

   "Pickerbaugh represents Lewis at his most brilliant."

   "Dickens' most uninteresting characters are his heroines."

   In any of the last three, you have committed yourself to a **point of view.**

2. Now, stick to that point of view. It may be wrong, but stick to it. Every sentence you write must expand it and illustrate it. Your theme will then be **unified**.

3. Decide on three main paragraphs, each of 100 words. Each must deal exclusively with one phase of your central idea, your point of view. HERE IS WHERE THE TROUBLE BEGINS. Don't try to go beyond your first sentence until you jot down: 1.__________, 2.__________, 3. __________, the key ideas for each of three paragraphs. And remember that each paragraph must deal with that one idea. **Never** write one sentence as a complete parargraph unless it is the opening (introductory) sentence or the concluding (summarizing) sentence.

4. Where to find material? Be **specific**. Continually returning to your source, the situation, the novel, the play, the poem is important. Take some ideas directly from the pages. Use some of the author's own words. Do everything to make your reader **know** that you speak with authority, that if you had your reader on the spot, you could show him exactly what you mean.

5. How do you keep your reader with you? Make a TRACK for him. Textbooks call this TRANSITION, a "going across," a bridge, leading from one idea to another. Remember, writing is a game of **follow-the-leader**. Your reader is following you. He cannot do it unless each sentence is the next logical step to take from your last sentence. You should not ask him to jump into the middle of a wholly new idea. Try such phrases as "for this rea-

son," "having discovered (the truth)," "on the other hand." REMEMBER: Every sentence looks backward toward the last sentence and forward to the next.

6. When your plans are made, write rapidly and finish the job in one sitting. A 350-word theme can be written in an hour. You are wasting your time if you let yourself take longer. Themes always suffer from interruptions. Try to establish examination conditions; then go to it! In this way you will develop fluency and concentration.

7. When the theme is written, read it over to check for careless mistakes. Read it aloud (if at home) and listen to the sound of your words, the flow of your sentences.

CHECK SHEET FOR WRITING COMPOSITIONS

1. Have I avoided enclosing the title in quotation marks unless there is a specific reason for doing so?
2. Have I capitalized only the important words in the title?
3. Have I skipped a line between the title and the body of the theme?
4. Have I observed rules concerning the margins?
5. Have I indented for my parargraphs?
6. Do my paragraphs have at least three sentence?
7. Have I avoided the use of contractions?
8. Have I avoided abbreviations?
9. Does my opening paragraph contain a topic sentence?
10. Have I avoided the use of broad pronoun references?
11. Do my pronouns have clear antecedents?
12. Have I avoided the use of indefinite pronouns?
13. Have I avoided misspelled words?
14. Is there variety in my sentence structure? Have I avoided beginning every sentence with subject and predicate?
15. Have I avoided the use of slang expressions?
16. Do I have a good opening paragraph and a good closing paragraph?
17. Does my opening sentence or paragraph arouse interest on the part of the reader?
18. Have I avoided sentence fragments?
19. Have I avoided "run on" sentences?
20. Have I read my original copy aloud before copying my final copy in ink?

SOME SUGGESTIONS FOR THE CORRECTING AND GRADING OF WRITTEN WORK

The ultimate purpose in reviewing a student's written work is to stimulate him to express himself clearly and to give him assistance in the improvement of his writing techniques; however, since some grading is necessary for a periodic evaluation of his work, the following suggestions are made.

1. Not every mistake on a theme need be indicated. Not every paper need be graded. Pertinent comments or constructive criticisms may be used effectively.

2. If the teacher grades only for unity, subordination of ideas, or some other single purpose, the student should be instructed to indicate on the paper the purpose of the grade. Parents then understand why some errors have not been noted.

3. At least six themes a year should be thoroughly checked and graded for mechanics, content, and so forth.

4. Beginning teachers should be aware that in some cases it is wise to give both a contents and a mechanics grade. If a student's work in mechanics does not improve, his grade should reflect this. Every student in the class, however, does not benefit by this procedure.

5. Suggested steps for correcting papers:

   a. Read the paper for meaning and straight thinking.

   b. Read for ideas and their development.

   c. Criticize writing for clarity, brevity, and coherence.

   d. Criticize sentence and paragraph structure.

   e. Criticize for errors in usage; for example,

      (1) Pronoun reference
      (2) Spelling

        (3) Shift in tense
        (4) Subject-verb agreement
    f. Adapt criticisms to needs of student.
    g. Have students revise and rewrite papers.
    h. Grade
        (1) Sometimes before revision
        (2) Sometimes after revision
        (3) Sometimes not at all, so that student is not writing merely for a grade
        (4) Sometimes use letters
        (5) Sometimes use check, check-plus, or check-minus

6. Occasionally it is advantageous to give students experience in checking and criticizing the written work of classmates. This may be done by pairs or in groups, but the teacher should see that at least one capable writer is in each group.

7. Frequently a student benefits from evaluating his own work. After a time lapse a teacher may hand back a paper for self-criticism and revision.

8. Students should be allowed to indicate that a personal essay is for the eyes of the teacher alone and should not be used for classroom grading or discussion.

9. It is wise for the teacher to talk about standards of grading with classes early in the year and to review the standards from time to time.

10. Beginning teachers tend to give too many high grades, especially at the start of the year. It is much better to grade conservatively at the start, with constructive criticisms for improvement. Your comments should lead the student to write again rather than to fear writing.

11. As a rule, the quality of the work that a student does the last few weeks of the term should have a greater bearing on the final grade than the work of the first weeks.

12. Measures of the student's learning should be varied in type; and frequent enough to indicate the need for reteaching as soon as that need arises.

13. In literature an evaluation of the student's learning is established by both short answer and discussion questions; the former for a quick check of facts, the latter for interpretation and power in thought and expression.

14. Technical errors in grammar should be clearly indicated on papers even though the primary test is on literature. Students should never be allowed to feel that errors in grammar are unimportant.

15. So called "extra" work must be handled carefully. Under no circumstances is it to be accepted in lieu of regularly assigned work or to improve a grade for a college preparatory student who is not measuring up to the standards set for the course. "Extra" work can indicate interest and depth of scholarship. Such work, within the student's time and energy, should be encouraged.

16. Regular attendance is important. Work done at home cannot make up for work done within the classroom with the teacher.

17. Allow some time in class for the students to begin homework assignments so that any questions can be cleared up.

SUGGESTIONS FOR MARKING COMPOSITIONS*

1. Show appreciation of successful writing.

There is real need to develop as many symbols of appreciation and enjoyment as of dissatisfaction. Words of praise are judgments; they rarely indicate the point of excellence. They should be followed by the proper substanties so that the writer knows what is good and what made it good. Writing the word "Yes" occasionally in the margin lets the writer know that the reader agrees. For variety, the teacher might comment with "I agree" or "true" or even "You're so right." One of the most effective, but time consuming, forms of appreciation is the teacher's amplification of the pupil's idea.

2. Emphasize the importance of purpose and idea in written composition.

If faulty mechanics must be pointed out, teachers can show how error distorts or clouds meaning. If a modifier is misplaced, teachers can indicate the ludicrous meaning and ask if that was the one intended. Rather than name errors, teachers might do better to ask questions. One of the most promising methods of marking to emphasize ideas involves the limiting of comments on pupils' compositions to interested responses to ideas only. Errors of mechanics, diction, and sentence structure are rated separately by the teachers on record cards.

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* (Adapted from **English Journal**, Oct., 1955.)

3. Processing a Pupil's Composition

To process a composition the teacher reads it through twice. The first time he looks only for the kind of errors which he and the class have decided are taboo at that grade level. Each error observed is recorded as a tally mark in the appropriate column of the pupil's record card. Words misspelled are listed at the bottom of the card. In the second reading the teacher considers the ideas which the writer is attempting to express, and comments in the margin on these ideas and on the progress shown by the writer—a completely positive kind of criticism. After checking the writing this way for several weeks, the teacher will be able to see, from the frequency of distribution of the tally marks the kinds of remedial instruction and drill needed by each pupil. Keeping such a complete record of the errors of each pupil enables the teacher to bring to the writer's attention only as many points as should be considered at one time. After the pupils have studied and drilled on their special problems, they are given their tally cards and their folders of compositions and are asked to find all the kinds of errors they have been studying. In this way each pupil proof-reads material of his own creation; and because he has been prepared to view his past writing in a new, more critical light, he can appreciate the value of his remedial work and see the progress he has made.

4. Indicate faults in such a way as to facilitate learning.

The eternal problem of the teacher of writing is how to remove the sting of correction. Pupils who are unrealistic in appraising their work need counsel, if they are to be kept teachable, before the teacher grades work. Offering the noncommittal word "interesting" keeps lines of communication open for more complete and enlightened discussion. Pupils are more in need of knowing ways to improve their work rather than of being reminded of failure.

5. What should teachers try to communicate through the marking of papers?

Marking should communicate the kinds of information which the learner needs in order to improve.

Marking should strengthen the pupil's motive or interest in writing.

Through marking, teachers should show their respect for the writer as a human being with dignity, ideas, feeling and purposes.

Marking should be selective, revealing only those reader reactions which will be helpful to the writer at his present level of maturity.

One very effective method of instruction that does not require the marking of papers is the **private conference** with each pupil on his compositions.

A study of the marking practices of 400 experienced English teachers revealed the inadequacy of the conventional abstract symbols as forms of communication.

Avoid letter grades on written work. The pupil reads an emotional meaning into the symbol. The "A" elates; the "F" frightens, angers, or depresses.

Evaluating Oral Compositions

These suggestions are designed to help the student speak more effectively and to aid the teacher in his evaluation of the student's needs and progress.

Content

Is there evidence that the student has planned his report carefully?

Has he kept to his topic?

Has he used interesting facts, illustrations, and incidents to make his speech more vivid?

Is there smooth transition from one part of the speech to another?

Is there sentence variety?

Is the vocabulary appropriate and interesting?

Has he avoided run-on sentences?

Are there errors in grammar?

Voice

Does he speak in a pleasant tone?

Is his voice audible to everyone in the classroom?

Does he have good articulation?

Is there variation in tempo and pitch?

Does he avoid excessive use of connecting words?

In reading poetry and plays does his voice convey the emotional tone of the material?

Does he convey his own feeling toward his subject?

Poise

Does he have satisfactory posture?

Does he look at his audience?

Is his manner confident?

Does he know his material so well that he avoids embarrassment?

Does he answer questions and accept criticism courteously?

When participating in group activities, does he behave and speak in a courteous manner?

Responses of the audience

Has he gained the attention of the audience?

Has he made it possible for the audience to follow his speech organization without difficulty?

Summary of student progress

In what areas has the student shown the greatest improvement over his previous speaking assignment?

In what areas does the student need additional help?

Listening Skills

These suggestions are designed to aid the student in gaining information from speeches, radio and television programs, and in evaluating this information more critically.

Has the student aided the speaker by listening attentively?

Has the student understood the point of view of the speaker?

Is the student able to complete a listening assignment, such as taking notes and summarizing the main ideas in the speech?

Has he increased his ability to weigh evidence and form judgments?

Is he able to distinguish between propaganda and valid presentation of facts?

Does the listener offer constructive criticism in a courteous manner?

Has the listener an awareness of the power of oral language to change attitudes and to motivate actions, either good or bad?

Is the listener able to profit from the speaking experiences of other students in order to improve his own speaking techniques?

AN EVALUATION OF ORAL COMPOSITION

Condensed Form

	Good	Satisfactory	Needs Attention
Preparation			
English usage			
Voice			
Poise			
Interest			

SUGGESTED 50 POINT RATING SCALE for SPEECH ACTIVITIES

Contents (10)	Organization (10)	Delivery (10)	Grammar (10)	Listening* (10)

* (Rated upon attention while others speak.)

THE RESEARCH PAPER

(From **English Language Arts, a Guide.**
Montgomery County, Maryland: Public
Schools)

Introduction

The study of research theme writing in Grades 11 and 12 provides the student with valuable experience in organizing source materials and in using certain basic forms employed in research writing. Its value to the college-bound student is most apparent, since it gives him training in the type of written work that will be expected of him (often without further instruction) throughout his college career. For the non-college-bound student it can be a useful experience in clear thinking and in organizing written work.

Since many high school instructors, particularly in the social studies, assign research papers in the eleventh grade, it is suggested that English teachers provide instruction in the following fields during the early weeks of the junior and senior years: note taking, selection and limitation of topics, form, bibliography, and footnotes. These topics can be an outgrowth of the library skills already achieved in the tenth grade and correlated with further library experience in Grades 11 and 12.

1. **Suggested steps for preliminary work**

   a. Selecting and limiting the topic

   Use topic that is interesting and purposeful; narrow topic to one that can be handled adequately to fit requirements of paper; make sure research material is available.

   b. Doing preliminary reading for a quick survey

   Use **Reader's Guide,** card catalog, vertical file.

   c. Making a preliminary outline as a guide for reading and notetaking

   See suggestions in "Outlining" in this course of study.
   As your reading suggests new topics insert them in the outline.

   d. Making a working bibliography on cards

   Include all information needed later in writing bibliography; place library call number on card for later quick reference.

   e. Drawing up a tentative plan for reading

   Decide which facts are needed, which authorities should be read, which subtopics deserve special study; consider publication dates of sources; stay close to preliminary outline.

   f. Taking notes on cards

   First digest the material thoroughly. Use a separate card for each source; record facts and ideas in single words as far as possible; avoid phrases of the author; copy material to be quoted exactly and in full, including punctuation; include page reference numbers for all ideas borrowed and material quoted; limit each card to one idea under each outline classification; use brief topic (topic "slugs") at top of each card to facilitate later organization.

2. **Suggested steps for writing the paper**

   a. Organizing the note cards to make the final outline

   Keep in mind the over-all development of the topic.

   b. Writing the first draft

   Work rapidly to get main ideas and supporting facts into readable English; avoid dividing papers into chapters; connect paragraphs by transitional devices, not by topical headings; use quotation marks around material quoted directly.

   c. Writing the final draft

   Proofread and revise first draft thoroughly; check errors, omissions, incomplete or rambling sentences, transitional devices, punctuation and spelling; check for logical step-by-step development of topic according to final outline; follow manuscript style prescribed by the instructor; allow space on pages for footnotes. If you type your paper, double space. Long quotations in a typed paper should be single spaced and set off by wider margins than the rest of the paper.

   d. Writing footnotes

   Avoid plagiarism; identify by a footnote every quotation and every item of information or idea not derived from your own experience or not a matter of common knowledge; place a number to right and above final word in a quotation or idea taken from one of your sources; write a footnote with a corresponding number; do not punctuate footnote numbers; use **ibid**, and **op. cit**. as needed.

   e. Writing the bibliography

   Use selective bibliography; list authors alphabetically without numbering entries; follow form prescribed by your school.

f. Proofreading the final draft before submitting the paper

Make neat ink corrections on handwritten or typed copy; strive for perfection of authorized form, particularly footnote and bibliography style; rewrite or retype pages of final draft if number of corrections warrants it; submit final outline as part of completed paper.

g. Title page

Include the title, name of student, name of course, and date.

3. **Footnotes and Bibliography**

a. It is highly desirable that each school adopt standard footnote and bibliography forms to be followed by all teachers, thereby avoiding confusion for the student who may be required to compile research materials in several subject areas.

Select one of the following two forms suggested:

The most complete form requires the author's first and last name, title (underlined), place of publication, publisher, date of publication, and the page or pages. The less complete form requires only the author's first and last name, title (underlined), and page or pages.

There are two methods of numbering footnotes:

One method is to use the numeral 1 for the first footnote on each page. The other method is to number the footnotes consecutively throughout the paper.

b. Students should be made aware that numerous variations of form are authorized in textbooks and by college authorities.

c. The following forms are **suggested** for footnotes:

[1]Ella V. Aldrich, **Using Books and Libraries**, New York, Prentice-Hall, 1941, p. 42.

or

[1]Ella V. Aldrich, **Using Books and Libraries**, p. 42.

[2]**Ibid**., p. 45.

[3]"Hold That Penicillin," **Time**, 56:63, October 30, 1950.

[4]Aldrich, **op. cit.**, p. 315.

d. When the question arises how to footnote a quotation or an idea which the source you used had, in turn, taken from another author, credit both sources.

[1]Arthur M. Schlesinger, "Historians Rate U. S. Presidents," **Life**, November 1, 1948, quoted in Monroe E. Deutsch, "Veeps Can Become Presidents," **Nation**, 175: 579-580, December 20, 1952.

e. Write footnote as follows for interviews, lectures, and letters:

[1]Wilmer A. Twining, "The Early Days of the Town Council," personal interview, February 17, 1958.

or

[1]Statement by Mr. Richard Eaton, personal interview.

[2]From a class lecture by Dr. Robert Scott, July 30, 1959.

[3]Personal letter from Rev. John Brady, August 6, 1959.

f. The following forms are suggested for bibliographies:

(For Reference Book Article)

"Antibiotics," **Encyclopedia Americana**, 1951 edition, vol. 2, pp. 26-27.

(For Magazine Article)

Stagner, Ross, "Fascist Attitudes: Their Determining Conditions," **Journal of Social Psychology,** 8:439-454, November, 1947.

(For Book)

Williams, Mary W., **The People and Politics of Latin America**, Boston, Ginn and Company, 1930.

(For Newspaper Article)

"World Mark for Women's 300 Yard Medley Set by Katherine Rawls," **New York Times**, February 17, 1953, p. 24.

Text References

1. Frank, et al., **Living Language,** Gr. 12, 1953, pp. 86-99.
2. Herzberg, et al., **Better English,** Gr. 12, 1953, pp. 121-153.
3. Hook, et al., **English Skills,** Gr. 12, pp. 242-246.
4. Pollock, et al., **Language Arts and Skills,** 1955, pp. 349-412.

   Language Arts and Skills, 1961, pp. 147-163.
5. Tressler-Christ, **English in Action,** Course 4, 1955, pp. 172-181.

6. Warriner, **English Grammar and Composition,** Complete Course, pp. 464-485.

Suggested Aids to Vocabulary Building

1. Insist that students keep a vocabulary notebook for words encountered in literature, reading, radio, or television. Copy the sentence or phrase in which the word appears. Underline the word.
2. Give special attention to the use of words in the footnotes.
3. Find and list substitute words for ordinary and overused words and phrases.
4. Use new words in speaking vocabulary.
5. Read new words in sentences. Look for qualifying words which may precede or follow. Look for an appositive or predicate word.
6. Develop new meanings through the use of similies or metaphors.
7. At the beginning of new units, list pertinent words on the board for study and for placement in the vocabulary notebook.
8. Have the pupils take turns submitting a new word each day with an illustrative sentence. These words are added each day to the vocabulary notebook.
9. Select words, perhaps a list of ten words or more each week, from magazines and newspapers of interest to pupils. List the words on the board on Monday. The words can be made into a cumulative list. A weekly test is helpful.
10. Substitute synonyms in teacher-made sentences.
11. Use words in sentences demonstrating use as different parts of speech. Use words in sentences illustrating types of sentences studied at each level. Encourage the use of colorful words in creative papers to satisfy inner self. Develop exactness in description through practice in sensory phrasing. Use reminder words in choosing synonyms. Use more specific words than those which have general meanings. Choose ten words that come in succession after the mention of a reminder word. Put them in a short paragraph or story. Use them in an oral report.
12. Emphasize dictionary training including divisions of the dictionary, alphabetical order of words, guide words, key words, pronunciations, diacritical marks, meanings, synonyms, antonyms, sounds and the syllabication of words.
13. Develop word biographies. Write paragraphs or reports discussing the origin and development of a word into its present form of usage. Selected words or Christian names may be used for this research.
14. Praise the pupils and allow for publicity in vocabulary competence.
15. **Games to develop vocabulary**

    A. Select a noun. Then write horizontally adjectives with each letter that could describe the noun. Count one point for each letter.

Good	3
Imaginary	8
Real	3
Little	5
	19 points

B. Spelling golf. Open a book at random. Place a sheet of paper on the page so that it covers all the letters except three. Write the three letters. Use the nine words as a nine hole golf course. One stroke or point is given for each letter.

Jag	uar	3
Ani	mal	3
Ron	del	3
Out	side	4
Rea	l	1
Exa	ct	2
Ite	m	1
Lon	g	1
Gin	ger	3
		21 points

C. Write any word vertically on the left side of the page. (Avoid words with J, I, Q, C, X, Y, and Z.) Leave a wide space and write the letters in reverse order on the right margin. The space between is to be filled with letters to make words and each letter counts one point. A deduction of two points is made for each incompletion or error.

P	art	Y	3
O	ve	R	2
E	jec	T	3
T	ir	E	2
R	ode	O	3
Y	el	P	2
			15 points

ONE HUNDRED WORDS FREQUENTLY MISSPELLED

1. drunkenness
2. coolly
3. incidentally
4. embarrassment
5. seize
6. allotted
7. all right
8. occurrence
9. chagrined
10. inoculate
11. recommend
12. occasional
13. anoint
14. exhilarated
15. iridescent
16. dissipate
17. fricassee
18. battalion
19. sieve
20. persistent
21. insistent
22. predictable
23. superintendent
24. perseverance
25. inadvertent
26. desperate
27. separate
28. category
29. mathematics
30. loneliness
31. argument
32. irresistible
33. indispensable
34. sacrilegious
35. disappoint
36. harebrained
37. nickel
38. paraffin
39. genealogy
40. repetition
41. license
42. desiccate
43. quizzes
44. reconnoiter
45. apocryphal
46. esophagus
47. assistant
48. surprise
49. benefited
50. heroes
51. kidnaped
52. descendant
53. discriminate
54. pursuit
55. dumfound
56. gaiety
57. development
58. besiege
59. weird
60. inimitable
61. canceled
62. despair
63. millionaire
64. titillate
65. niece
66. scintillate
67. truly
68. disheveled
69. dictionary
70. woolly
71. guttural
72. definitely
73. numskull
74. yeoman
75. protuberant
76. vicious
77. sauerkraut
78. obbligato
79. macabre
80. catarrh
81. ecstasy
82. millennium
83. immaculate
84. plebeian
85. accommodate
86. bettor
87. paralyze
88. stupefy
89. Philippines
90. threshold
91. drier
92. mineralogy
93. defense
94. fulfill
95. curvaceous
96. hypocrisy
97. skillful
98. violoncello
99. dilettante
100. supersede

Spelling Demons

These words account for a large percentage of the errors in students' spelling. Some time might be spent in mastering them and other words which you may notice as commonly misspelled.

across
already
all right
almost
among
answer
asked
athletics
been
beginning
believe
business
choose
coming
definite
describe
dining
disappointed
divide
doesn't
don't
enough
every
finally
forty
fourth
friend
government
grammar
hoping
isn't
its
it's
lady's
laid
led
library
loose
lose
meant
necessary
ninety
ninth
occasion
piece
principal
principle
probably
quantity
quiet
quite
receive
said
separate
shining
similar
since
speech
studying
sure
than
their
then
there
together
too
truly
until
used
whether
which
whole
whose
woman
writing

KNOW YOUR LIBRARY
DEWEY DECIMAL CLASSIFICATION
SHOWING ARRANGEMENT OF BOOKS ON SHELVES

000	GENERAL WORKS
010	Bibliography
020	Library economy
030	General cyclopedias
040	General collections
050	General periodicals
060	General societies Museums
070	Journalism Newspapers
080	Special Libraries Polygraphy
090	Book rarities
100	PHILOSOPHY
110	Metaphysics
120	Special metaphysical topics
130	Mind and body
140	Philosophic system
150	Mental faculties Psychology
160	Logic Dialectics
170	Ethics
180	Ancient philosophers
190	Modern philosophers
200	RELIGION
210	Natural theology
220	Bible
230	Doctrinal Dogmatics Theology
240	Devotional Practical
250	Homiletic Pastoral Parochial
260	Church Institutions Work
270	Religious history
280	Christian churches and sects
290	Ethnic non-Christian
300	SOCIOLOGY
310	Statistics
320	Political science
330	Political economy
340	Law
350	Administration
360	Associations and institutions
370	Education
380	Commerce Communication
390	Customs Costumes Folklore
400	PHILOLOGY
410	Comparative
420	English
430	German
440	French
450	Italian
460	Spanish
470	Latin
480	Greek
490	Minor languages
500	NATURAL SCIENCE
510	Mathematics
520	Astronomy
530	Physics
540	Chemistry
550	Geology
560	Paleontology
570	Biology
580	Botany
590	Zoology
600	USEFUL ARTS
610	Medicine
620	Engineering
630	Agriculture
640	Domestic economy
650	Communication Commerce
660	Chemic technology
670	Manufacturers
680	Mechanic trades
690	Building
700	FINE ARTS
710	Landscape gardening
720	Architecture
730	Sculpture
740	Drawing Decoration Design
750	Painting
760	Engraving
770	Photography
780	Music
790	Amusements
800	LITERATURE
810	American
820	English
830	German
840	French
850	Italian
860	Spanish
870	Latin
880	Greek
890	Minor languages
900	HISTORY
910	Geography and travels
920	Biography
930	Ancient history
940	Europe
950	Asia
960	Africa
970	North America
980	South America
990	Oceanica and polar regions

THE CARD CATALOG

This catalog is so made that there are ordinarily three ways of finding a book, namely—

First—under the AUTHOR'S surname

Second—under the TITLE of the book.

Third—under the SUBJECT to which the book relates.

Cards are arranged alphabetically by the first word on the top line, always disregarding "The," "A," and "An." The labels on the outside and the guide cards inside the drawers are to aid in quickly locating the word desired.

To find whether the library has a certain book, consult the catalog as you would a dictionary or telephone directory.

EXAMPLE—To find what books the library has by James Russell Lowell, look for LOWELL, the surname of the author, in its alphabetical place.

If the book entitled "The Camera Man" is wanted, look for CAMERA, the first word of the title not an article.

Again, to find the books on the subject U.S. HISTORY, look for those words, where all the cards representing the books on this subject are filed together.

Many large subjects such as the above are subdivided to aid in the location of specific material.

Cards for books about a person follow the cards representing that person as author.

CALL NUMBER—The number at the top of the card constitutes the "Call Number" and directs you to the book's location on the shelves, the books being shelved in numerical order.

Neither the cards for ENGLISH FICTION nor the books themselves bear numbers, the book being shelved alphabetically by the author's surname.

The letter R proceeding the call number indicates a reference work, shelved with the reference collection and not for circulation.

Cross reference cards bear no call numbers but serve to connect related subjects. Example —Hares, see Rabbits. Geology, see also Coal, Glaciers, Petroleum, Volcanoes.

Whenever a reader fails to find the book he wishes through lack of understanding the catalog, he should frankly ask for help.

Assistants will gladly explain the use of the catalog, or locate the book desired.

LIBRARY PROJECT

1. Give four reasons why you should improve your ability in the use of the library?
2. How do you find facts in a non-fiction book?
3. What are the parts of a non-fiction book? Name at least **ten**.
4. What is the classification for non-fiction books?
5. How are fiction books arranged on the shelves?
6. What three types of cards are found in the card catalog?
7. What are cross references?
8. What is a call number?
9. How do you find books on shelves by call numbers?
10. What are reference books?
11. How are reference books arranged on the shelves?
12. List at least seven uses dictionaries give about words.
13. Name five special kinds of dictionaries in our library.
14. How is material arranged in a dictionary?
15. How often is the **World Almanac** published?
16. Where is the index in the **World Almanac**?
17. Explain how you would locate information in **The Statesman's Yearbook.**
18. Name three atlases.
19. What are two books on quotations?
20. How are quotations arranged?
21. What is **The Reader's Guide to Periodical Literature**?
22. How is **The Reader's Guide** arranged?
23. Select a hobby. Find the articles about it listed in **Reader's Guide**. In what magazine were the articles found?
24. What is the difference in a book numbered 92 and one numbered 920?
25. What are two differences between fiction and non-fiction?
26. What is the difference between unabridged and abridged?
27. List two quotations you might use in a composition about "Courage". Who wrote them? In what book did you find them?
28. Make a list of magazines in your library under these Subject Headings:

    1. Science
    2. Home Economics
    3. Art
    4. Social Science
    5. Recreation

29. What is plagiarism?

30. List five books your library has about careers. Give author, title, call number.

31. List the present members of the President's cabinet. Where did you find the information?

32. List six words that rhyme with river.

33. June 4 is what holiday? (See **American Book of Days**)

34. How may reference books be checked out?

35. How may reserved books be checked out?

36. What does the **R** on a call number signify?

37. Give the pseudonym for Mary Ann Evans, Samuel L. Clements, William Sidney Porter, Mary N. Murfree, C. L. Dodgson. (See **Reader's Encyclopedia.**)

READING LIST FOR COLLEGE BOUND HIGH SCHOOL STUDENTS

(Compiled by the Book List Committee of the Wisconsin Council of Teachers of English)

VERY HIGHLY RECOMMENDED

Arthurian Tales
Austen, **Pride and Prejudice**
The Bible
Cervantes, **Don Quixote**
Defoe, **Robinson Crusoe**
Dickens, **David Copperfield**
Franklin, **Autobiography**
Hawthorne, **The Scarlet Letter**
Homer, **Iliad and Odyssey**
Melville, **Moby Dick**
Mythology (the collections by Bulfinch and Hamilton)
Sophocles, **Oedipus**
Swift, **Gulliver's Travels**
Thoreau, **Walden**
Twain, **Huckleberry Finn**
Virgil, **Aeneid**

HIGHLY RECOMMENDED

Bronte, Charlotte, **Jane Eyre**
Bronte, Emily, **Wuthering Heights**
Buck, Pearl, **The Good Earth**
Carson, **The Sea Around Us**
Cather, **My Antonia**
Conrad, **Lord Jim**
Cooper, **Leatherstocking Tales**
Crane, **Red Badge of Courage**
Dickens, **Great Expectations; Oliver Twist; Tale of Two Cities**
Dostoevsky, **Crime and Punishment**
Doyle, **Sherlock Holmes**
Eliot, **The Mill on the Floss**
Emerson, **Essays**
Fitzgerald, **The Great Gatsby, The Federalist Papers**
Goldsmith, **She Stoops to Conquer**
Hardy, **The Return of the Native**
Hawthorne, **The House of Seven Gables**
Hemingway, **For Whom the Bell Tolls; The Old Man and the Sea**
Hugo, **Les Miserables**
Huxley, **Brave New World**
Lewis, **Babbit; Main Street**
London, **Call of the Wild**
Miller, **Death of a Salesman**
Nordhoff and Hall, **Mutiny on the Bounty**
O'Neill, **Emperor Jones**
Parkman, **Oregon Trail**
Paton, **Cry, the Beloved Country**
Poe, **Tales**
Remarque, **All Quiet on the Western Front**
Roberts, **Northwest Passage**
Robin Hood Tales
Rolvaag, **Giants in the Earth**
Rostand, **Cyrano de Bergerac**
Sarton, Six Wings: **Men of Science in the Renaissance**
Scott, **Quentin Durward**
Shaw, **Pygmalion, Saint Joan**
Sheridan, **The Rivals**
Sienkiewicz, **Quo Vadis, The Song of Roland**
Steinbeck, **The Grapes of Wrath**
Thackeray, **Vanity Fair**
Tolstoy, **War and Peace**
Verne, **Around the World in Eighty Days**
White, W. H., **Organization Man**
Wilder, **Our Town**

RECOMMENDED

Adler, **How to Read a Book**
Allen, **Only Yesterday**
Austen, **Mansfield Park**
Butler, **Way of all Flesh**
Carroll, **Alice in Wonderland**
Cather, **Death Comes for the Archbishop**
Chaucer, **Canterbury Tales**
Chesterton, **Father Brown**
Clark, **The Ox-bow Incident**
Conrad, **Heart of Darkness; Victory**
Dante, **Inferno**

The following outlines for book reports were suggested by the **Library Journal.**

FOR FICTION

1. The author (essential biographical data)
2. The title
3. The author's purpose
4. The setting
5. Characters
6. Interesting features of passages

7. Characteristics of style
8. Physical appearance of the book
9. Comparison with other books
10. Readers to whom it is suited
11. Personal reaction

FOR NON-FICTION

1. The author (essential biographical data)
2. The title
3. Summary of content
4. Clearness of presentation
5. Physical make-up, including maps, diagrams, illustrations, etc.
6. Interesting features or parts
7. Comparison with other books
8. Author's purpose
9. Readers to whom it is suited
10. Personal reaction

BIOGRAPHIES

A. What kind of information about the author is desirable?
    1. Personal information as to when and where he lives or lived, what he did for a living other than writing, and anecdotes that show what kind of person he is or was
    2. Other books written by him
    3. Experiences he had that led to his writing the book or books he has written
    4. Knowledge he had that enabled him to write his book or books
    5. Special idea or purpose he had in writing

B. What shall the content and nature of the report be?
    1. What shall the report include?
        (a) A list of at least five references consulted
            (1) In the order in which the books were used
            (2) Indication of the references in which material was found
        (b) Notes as taken from the reference books
        (c) An outline organizing the material for the report
    2. What shall the form of the report be?
        (a) It may be given in private conversation with the teacher
        (b) It may be given orally to the whole class
        (c) It may be given in writing

BOOK REPORT SUGGESTIONS
(Tenth Grade)

Such procedures as the following are effective:

I. A panel of three or four students may discuss the various aspects of a selection, plot, characterization, setting, theme, mood, point of view.

II. A teacher may prepare a series of questions and appoint a capable student to lead the discussion of each question.

III. Students may demonstrate their understanding of structure, style, theme, etc., by asking penetrating questions of one another.

IV. Oral discussion may be supplemented by the written discussion of such questions as:
    A. Discuss the main character as a credible human being.
    B. Show how the writer's point of view helps him to organize his action.
    C. Is there a double plot? If so, how are the plots related?
    D. To what does the writer's use of specific details contribute — plot, character setting, theme?
    E. What is the nature of the conflicts?
    F. Show how the author has prepared a reader for the end of a story by means of foreshadowing.
    G. What elements helped to make a character the kind of person he is?
    H. What techniques does the author use to delineate character?
    I. In what ways has the selection read enlarged your understanding or appreciation of life?

BOOK REPORT QUESTIONS
(Eleventh and Twelfth Grades)

I. Show in a theme of 400 or 500 words, how the author of a novel or drama brings out the nature of one character by means of one choice which that character makes between two courses of action.

Your answer should include a statement of the courses open to the character at the time of choice, a description of the train of thought leading up to the character's decision and an explanation of the traits in his or her nature revealed in the making of the choice. 1 hour.

II. Select a novel or play in which characters make decisions. Tell what the decision was and whether it appears to have been made easily or to have come "as a result of complicated mental processes". Defend your statements by specific references to the book.

III. With specific references expand one of the following sentences into composition:

A. A good novelist (or dramatist) makes the action of his plot seem natural.

B. Great poetry is an incentive to noble thought or feeling.

C. The ability to triumph over circumstances is often a quality of greatness.

D. I have recently read a modern book that deserves rank with the classics.

IV. "This is the test and triumph of imaginability, not to show us what has never been . . . but to point out to us what is before our eye, and under our feet, though we have had no suspicion of its existence for want of sufficient strength of intuitions, of determined grasp of mind to seize and retain it." Hazlett. Discuss in relation to your book. 30 min.

V. The novel brings to us a heightened realization of the behavior and the motives of people. Discuss in relation to your book.

VI. "Where there is a story there is a contest." Discuss this quotation from the point of view of one of the following: prose fiction, drama, narrative verse or biography. Make specific references.

VII. Write about a narrative poem dealing with its diction, symbols, imagery, allusions, its emotional appeal, and relation of form to content.

VIII. Discuss the value of a biography, autobiography, book of travel or essay as an inspiration and as a stimulus to thinking. 30 min.

IX. What significant change of view or of attitude from that of a generation or two ago is brought out by some contemporary book of recognized excellence?

X. From reading non-fiction one may acquire knowledge (a) of a man's life and thoughts, (b) of an author's ways of presenting his materials, or (c) of the prevailing conditions of a time. Discuss one of these in relation to the book you read.

XI. Great literature has often been concerned with social problems. State the nature of the social problem dealt with, tell how the plot develops this theme or idea and substantiate what you think was the point of view of the writer with respect to the problem presented.

XII. Many challenging books have been written which help us to understand better the world in which we live. Show how your book has broadened your knowledge of the subject with which it deals or has given you wider understanding of existing conditions.

XIII. One purpose of reading is to enable one to understand better the people with whom he comes in contact, to influence people and to win friends. Discuss what you have learned about human nature from the book you read. Refer **specifically** to your book to **prove** your point.

XIV. How did the early experience of the person discussed in the biography prepare him for his life's work? What handicaps did he overcome? What hardships did he endure? What traits of character did he exhibit? What did he do for the world? What ideas about living a useful and successful life did you acquire from the book?

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